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ABSTRACT

This model curriculum focuses on art content, student art learning, and art education expectations for students in the state of Kansas. The curriculum is divided by grade level: pre-kindergarten through second grade, third through fourth grade, fifth through eighth grade, and ninth through twelfth grade. The model curriculum demonstrates how to use the National Standards for the Visual Arts as a driving force in local curriculum development. The Achievement Standards/Learner Outcomes define what students should know and be able to do at the end of each of the grade level segments. The model curriculum is printed in two formats: (1) a sequential version allowing the reader to see the National Standards and the Model Scope and Sequence for all grade levels across two pages; and (2) an outline linear version allowing the reader to see all the parts of a grade level grouped together. Supplemental sections provide information on a variety of topics an art teacher or administrator will encounter in planning, delivering and assessing a quality art program. A glossary and references section conclude the booklet. (EH)

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1995

ALIGNMENT

- National Visual Arts Standards
- Quality Performance Accreditation
- Model Curriculum

KANSAS

Visual Arts Curriculum Standards

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The Kansas State Board of Education is committed to the philosophy and practice of continuous school improvement. By incorporating The National Standards for the Arts and the outcomes described in the Kansas Quality Performance Accreditation document, the *Visual Arts Curriculum Standards* document has provided arts educators guidance and direction in reaching educational excellence. Art educators are encouraged to study and use these standards as they participate in their school's improvement efforts, for continuous improvement is most effective when implemented across the curriculum.

The Kansas State Board of Education supports the efforts of the Kansas Art Education Association and recognizes the contribution of art education in developing the whole child.

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Introduction

In the spring of 1994, President Clinton signed the **Goals 2000: Educate America Act**. Goal number three reads *"**ALL STUDENTS** will leave grades 4, 8, and 12 having demonstrated competency over challenging subject matter including English, mathematics, science, foreign languages, civics and government, economics, **the arts**, history, and geography, and every school in America will ensure that all students learn to use their minds well, so they may be prepared for responsible citizenship, further learning, and productive employment in our nation's modern economy."* Nationally, art is recognized as a core subject important to everyone's comprehensive education; important to everyone's literacy.

Also in the spring of 1994, the **National Standards for Arts Education** were presented to Secretary Riley and met with acclaim. These standards define what students should know and when they should know it. The standards do not make an art program; the standards set a direction for an art curriculum. No matter what stage of development a local art program is in, the target is the same for all Kansas students. When a local district combines the target of the standards with the infrastructure of teaching, curriculum, books and materials, sufficient scheduled time, and sound policies along with assessment, their students will become future citizens with thinking, evaluating and problem-solving skills. The local curriculum defines what it will take to get closer to and eventually meet the standards.

The following pages identify **Learner Outcomes** and a **Model Scope and Sequence** as an appropriate visual arts curriculum. These were developed by a group of visual arts educators from across the state, representing a variety of grade levels, a variety of Kansas communities and a variety of Kansas teaching environments. This Model Curriculum focuses on **art content**, not on special projects, contests, activities, or processes. This Model Curriculum focuses on **student art learning**, not on special programs, events, teaching techniques, exhibits, art media, or resources. This Model Curriculum focuses on **art education**, not on art enrichment, exposure, or entertainment.

In developing the model curriculum, the Kansas committee chose to group some of the National Standards together. The National Standards have pre-secondary grade level divisions as K-4 and 5-8. The Kansas committee included Pre-Kindergarten-Grade 2 and Grades 3 & 4 for two reasons: 1) Pre-Kindergarten schooling is increasing and 2) it is important to define what students need to know at some juncture before Grade 4. The Pre-K-Grade 2 category helps teachers define the different developmentally appropriate practices needed to guide students toward meeting the National Standards.

Within these pages readers will find frequent links to Quality Performance Accreditation Student Outcomes. There is little specific reference to Student Outcome IV: "All students will demonstrate the necessary characteristics to work effectively both independently and in groups as evidenced by the following standards: A. work collaboratively in teams and B. work together without prejudice, bias, or discrimination, using techniques to separate people from problems, focusing on interests not positions, inventing options for mutual gain, and using objective criteria." Effective art educators help students work independently and collaboratively on a regular basis. Responding to artwork of peers, of artists in the community, and of artists from around the world helps students respect the views of others and understand how different people communicate and respond. These experiences are interwoven throughout the art program.

Many supplementary materials are included to assist the art teacher in maximizing student learning and to assist the administrator and/or school board in providing the best possible support for a substantive art program. Each local community or district is encouraged to establish learner outcomes and to develop a local curriculum to meet the National Standards, incorporating segments from the model that are right for the district. This document can be the springboard.

Students, teachers, parents and administrators must work together to help Kansas students meet the challenges of Goals 2000. Art teachers must work collaboratively with other staff members to provide a comprehensive education for all Kansas students.

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Visual Arts Curriculum Guidelines Mission

*The mission of the **Kansas State Curriculum Guidelines for the Visual Arts** is that the visual arts be a vital part of every Kansas student's comprehensive education.*

INDICATORS OF ATTAINMENT

1. Every School Improvement Plan (SIP) will include the arts.
   * Since all SIPs include assessment components, growth in the arts will be documented.
   * Since integrated experiences are included, visual arts teachers will collaborate with other curriculum areas to provide integrated learning experiences.
2. District and individual visual arts scope and sequence will align with National Visual Arts Standards.
3. The **Kansas State Curriculum Guidelines for the Visual Arts** will include a model scope and sequence that aligns with National Arts Standards.

GOALS OF VISUAL ARTS EDUCATION

Art in school is both a body of knowledge and a series of activities. Fundamentally, learning in art has four major components. The goal of art education is the development of these learnings:

* Seeing and feeling qualitative and functional relationships,
* Producing expressive works of art,
* Knowing and understanding about the objects of art and design,
* Evaluating works of art and design.

MAJOR OBJECTIVES OF VISUAL ARTS EDUCATION

1. *The most important contributions of art to education must come from what is unique to art.* What is learned in art, as in other subjects, brings other consequential benefits to the learner. Because art engages so many modes of intelligence, this principle is a guide to quality more than a limitation.

2. *Art is a complex and multi-faceted phenomenon which has its source in experiences of many kinds, in the home and community as well as the school.* The art process is perceptual, formative and communicative, which may explain why some have come to believe that art can be correlated readily to the whole school program.

3. However, the first statement in this series must control any other; that is to say, the objectives unique to art must not be sacrificed. Several decades of experimentation have demonstrated the difficulty of correlating the visual arts with other subjects without loss of essential art values. *Therefore, in any effort to integrate any part of the visual art curriculum with other subjects, or with the "related arts," the continuous participation of a fully qualified and certified specialist in visual art education is essential.*

4. Because art expresses individuality and cultural values, *art education should promote the appreciation of all cultures and nurture the development of all students.*

5. As Americans, we prize the creative individuality of art activity–both making and response–because it carries forward our humanist and democratic traditions. To promote individuality, certain provisions are essential.
   a. *Curriculum plans for art must be flexible,* to ensure appropriate individualization and to promote the response of art to events in school, home and community.
   b. Informed *subjective judgment must be considered important in evaluation in art education.*
      Objective measures of knowledge and competence are desirable where appropriate. But the creative individuality of art cannot be sustained if uniform tests for specified objectives are allowed to dominate the art program.

6. *The art education curriculum should use the community as a resource,* including the natural and built environment; history, traditions, and current events; organizations, agencies and institutions; people, values and patterns of life.

7. "Artist-in-school" programs, museum programs and other contributions of resource people and agencies may enrich, but cannot constitute or substitute for a program of art education. It is common sense to take advantage of unforeseeable opportunities. But in principle, all visits to or from the school should be planned, conducted and evaluated by the art specialist as integral experiences in the sequential curriculum.

8. A satisfactory art education program must meet the needs of the entire school population, including students who are gifted or talented, have disabilities, or are culturally disadvantaged.

9. Learning in the visual arts fulfills the long-recognized need for aesthetic education and the contemporary concern to nurture the many dimensions of human intelligence. Because art engages the learner in the complete process of visual thinking–perceptual, imaginative, formative, expressive, communicative–art education must be considered basic in a good school program.

Visual Arts Curriculum Guidelines Committee

June 1995

Developed by the Professional Growth and Standards Committee/State Art Curriculum Revision Subcommittee with contributions from Cheryl Hamilton, Wichita State University, and Julie Purdy, Felton Middle School, Hays

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Using This Document

The Model Curriculum that follows demonstrates how to use the National Standards for the Visual Arts as a driving force for the curriculum. The Achievement Standards/Learner Outcomes define what students should know and be able to do at the end of each of the grade level segments, i.e. the Achievement Standards/ Learner Outcomes for grades 5-8 define what students should know and be able to do after completing eighth grade. The National Standards defines Grade 8 as the benchmark that all students will meet. After Grade 8, students will choose to pursue visual arts or one of the performing arts (music, theater or dance). The Achievement Standards/ Learner Outcomes defined for Grades 9-12 Proficient are for those students pursuing visual art in high school as a means of lifelong personal interest. The Achievement Standards/ Learner Outcomes for Grades 9-12 Advanced are for those students who plan to pursue art in higher education and/or as a career.

The letters in parentheses following each Achievement Standard/Learner Outcome indicate the Achievement Standard sequence from the National Standards. The letters run continuous from 9-12 Proficient through 9-12 Advanced because all 9-12 Advanced students would have to also meet the 9-12 Proficient standards.

The Scope and Sequence selection defines what is to be taught or what the students will do in order to meet the Achievement Standards/Learner Outcomes at the end of the stated grade. The Scope and Sequence at a given grade group cannot be taught in isolation; that is, outcomes from previous grade levels need to be revisited and reinforced.

A local district curriculum committee, consisting of art teachers and administrators, could use the National Standards as the starting place for their curriculum development and ask themselves,

1. "What will students need to know in order to meet the standards and when will it be appropriate for them to know it?" The answers become the Learner Outcomes.

2. "What will students need to do or what kinds of experiences will they need to have in order to meet the outcomes?" The answers become the grade level Scope and Sequence.

3. "What will need to be taught in specific courses to meet the grade level outcomes of the Scope and Sequence? The answers become the course descriptions.

4. "How are we going to assess whether students can meet the outcomes and/or the standards?" The answers become the assessment tools and documentation of progress.

If a local curriculum committee found that their Learner Outcomes matched the Achievement Standards/Learner Outcomes in this Model Curriculum and they agreed with the Model Scope and Sequence, they then would write course outcomes and course descriptions that would lead students to meeting the Learner Outcomes and Standards. The next step would be to write assessments that measure whether students are meeting the outcomes and/or standards. See "Assessment" on page 32 for some assistance.

The Model Curriculum is printed in two formats–the content is the same in each format. The first format allows the reader to look at the National Standards and the Model Scope and Sequence for all grade levels across two pages; thus seeing the sequential nature of the content. This provides a look at the Big Picture. The second format allows the reader to view the content in an outline linear format; thus, seeing all the parts of a grade level grouped together.

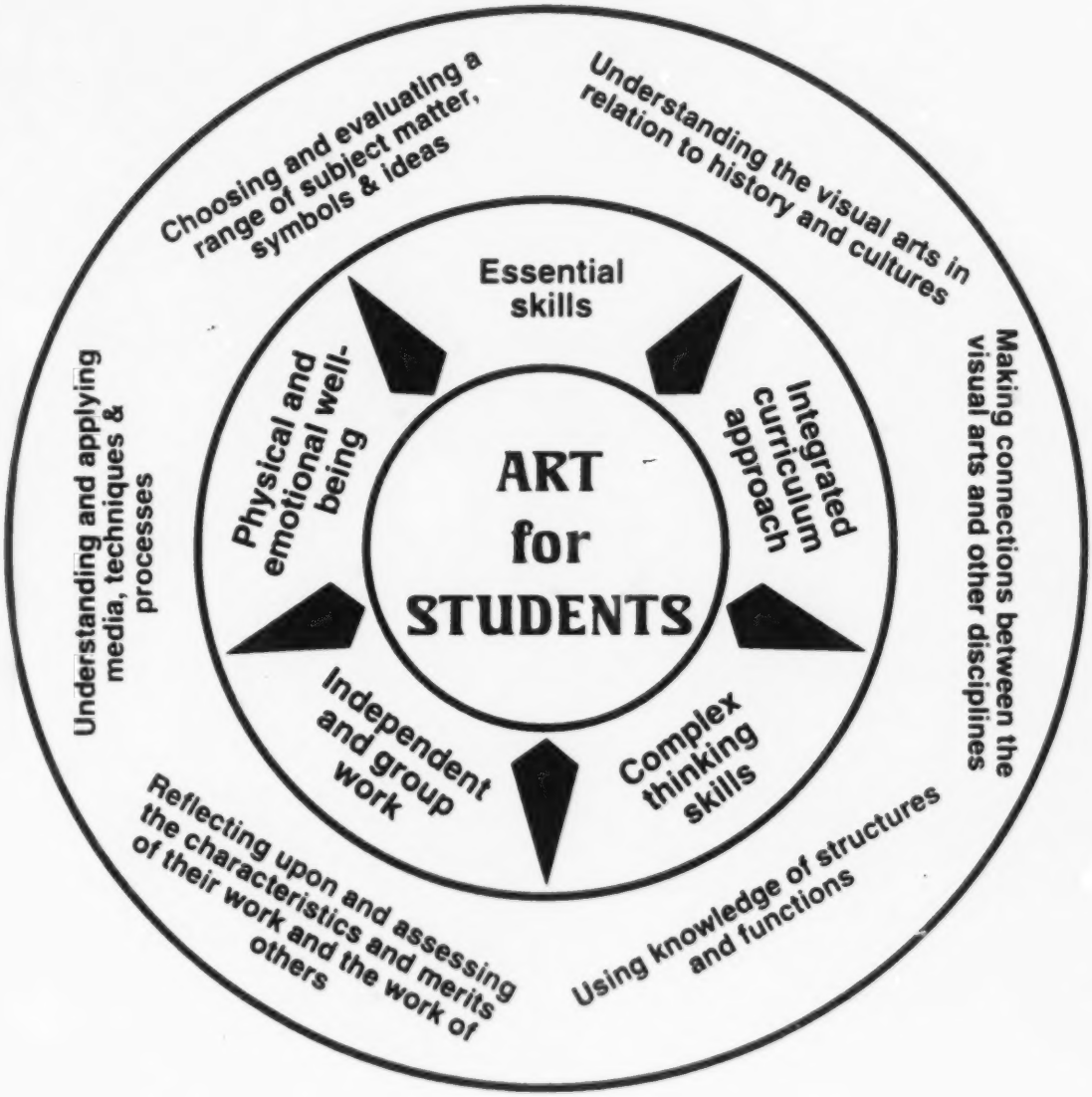
The remaining supplemental sections provide information on a variety of topics that an art teacher or administrator will encounter in planning, delivering and assessing a quality art program.

And the arts are an important component of education. If we expect America to remain a civilized country into the next generation and the next century, education should include a strong grounding in one's tradition and culture.

The arts are an important part of this acculturation process. They help explain who we are and how we got here. They reach us and teach us in ways that can enlighten and inspire, often for a lifetime. Some people may see art simply as elitist entertainment, not relevant to the problems of the day. But art can be very important in giving a sense of direction and purpose to the youth of our society.

John H. Bryan
Chairman of the Board and CEO
Sara Lee Corporation

Alignment of the National Standards for the Visual Arts with Kansas Quality Performance Accreditation Student Outcomes


Choosing and evaluating a range of subject matter, symbols & ideas
Understanding the visual arts in relation to history and cultures
Making connections between the visual arts and other disciplines
Using knowledge of structures and functions
Reflecting upon and assessing the characteristics and merits of their work and the work of others
Understanding and applying media, techniques & processes
Essential skills
Integrated curriculum approach
Complex thinking skills
Independent and group work
Physical and emotional well-being
ART for STUDENTS

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Quality Performance Accreditation Student Outcomes/Standards & Visual Arts Education Indicators

Student Outcome I

All students will demonstrate in academic and applied situations a high level of mastery of essential skills as evidenced by the following standards:

A. Read and comprehend a variety of purposes.

B. Communicate clearly, both orally and in writing, for a variety of purposes and audiences.

C. Use mathematics and mathematical principles.

D. Access and use information.

Local Art Indicators

All students will demonstrate the ability to conceptualize, synthesize and discern content from visually, verbally and nonverbally presented materials, as well as derive significant meaning and ideas from philosophical, technical, scientific and artistic content.

Students will communicate clearly in visual, verbal and nonverbal communication for a variety of purposes and audiences.

All students will be assessed by using multiple assessment techniques including pre- and post-tests, portfolios of individual student work, discussions with students about their artwork, advanced placement evaluations etc.

Considerations

Oral and written communication are important in art criticism, reflection, interpretation and judgment.

Art products and processes can provide evidence of mathematical understanding.

Art is part of the academic focus.

Art can be an appropriate intervention strategy.

Student Outcome II

All students will demonstrate effective communication skills as evidenced by the following standards:

A. Analyze, summarize and comprehend what is read in all subject areas.

B. Write and orally communicate for:
1. clear articulation
2. analysis
3. conceptualization
4. synthesis
5. summarization of information

Local Art Indicators

1. Art students will demonstrate the ability to conceptualize, synthesize and discern content from visually, verbally and nonverbally presented materials, as well as derive significant meaning and ideas from philosophical, technical, scientific and artistic content.

Achievement will increase or high performance levels will be maintained across student groups of visual and nonverbal communication, as evidenced in the use of multiple assessments.

All students will be assessed by using multiple assessment techniques including pre- and post-tests, portfolios of individual student work, discussion with students about their artwork, advanced placement evaluations etc.

Student Outcome III

All students will demonstrate complex thinking skills in academic and applied situations as evidenced by the following standards:

A. Apply problem-solving skills.

B. Find information, process, analyze and synthesize it and apply it to new situations.

C. Use creative, imaginative and divergent thinking to formulate and solve problems and to communicate the results.

Local Art Indicators

Achievement will increase or high performance levels will be maintained across student groups of visual and nonverbal communication, as evidenced in the use of multiple assessments.

All students will be assessed by using multiple assessment techniques including pre- and post-tests, portfolios of individual student work, discussion with students about their artwork, advanced placement evaluations etc.

Considerations

Advanced art courses are included in "other advanced courses offered."

Quality Performance Accreditation Student Outcomes/Standards & Visual Arts Education Indicators

Student Outcome IV

All students will demonstrate the necessary characteristics to work effectively both independently and in groups as evidenced by the following standards:

A. Work collaboratively in teams.

B. Work together without prejudice, bias or discrimination, using techniques to separate people from problems, focusing on interests not positions, inventing options for mutual gain and using objective criteria.

Local Art Indicators

All art students will demonstrate their abilities to recognize and cope with various personalities, understand group dynamics and recognize skills of fellow team members on an interpersonal skills checklist.

All art students will be assessed by using multiple assessment techniques including pre- and post-tests, portfolios of individual student work, discussion with students about their artwork, advanced placement evaluations, etc.

Considerations

Art is a key place in the curriculum to develop a positive self-concept and to improve in related skills.

The arts are the vehicle to understanding the nuances of cultures and building sensitivity to the importance of context.

Student Outcome V

All students will demonstrate physical and emotional well-being as evidenced by the following standard:

Have the knowledge, skills and behaviors essential to live a healthy and productive life.

Local Art Indicators

All art students will be assessed by using multiple assessment techniques including pre- and post-tests, portfolios of individual student work, discussion with students about their artwork, advanced placement evaluations etc.

Considerations

Participation in the arts is significant to a productive and healthy life.

Standards for Visual Arts Educators (Proposed 1995)

Redesign of Licensure

ART OUTCOMES

Outcome 1: The visual arts educator has a strong scholarly foundation in art education and is competent in the four components of aesthetics, art criticism, art history and studio.

Outcome 2: The visual arts educator understands art theories and fundamentals and is able to translate this knowledge into practice.

Outcome 3: The visual arts educator is a practitioner who uses creative problem solving and is skilled in the use of visual arts media, techniques and processes to communicate ideas and feelings and elicit creative behaviors.

Outcome 4: The visual arts educator understands the complexity of the visual arts in relation to time, place, culture, gender, socioeconomic, political and other special interests.

Outcome 5: The visual arts educator understands that the arts require applications of aesthetic qualities and uses the arts as a communication tool to help build visual literacy and critical judgment.

Outcome 6: The visual arts educator, in collaboration with other professional educators, integrates the central concepts, tools of inquiry and structures of the visual arts into the students' total learning experience.

Outcome 7: The visual arts educator is an administrator and resource person who is versed in current concerns and practices of the arts as well as educational planning and classroom management.

Outcome 8: The visual arts educator is an arts advocate who participates in activities involving the arts.

There are vast areas of our lives in which different modes of thinking provide the most productive ways ahead, not the least of which is analogical, as opposed to deductive, reasoning. Diplomacy and statecraft, leadership, politics, persuasion, negotiation, entrepreneurship, envisioning alternatives, and a host of other "unscientific" activities all depend on imagination and creativity and are all essential to the human enterprise.

A wide variety of culturally diverse, nonstereotypical and developmentally appropriate educational activities and materials are important to a strong art program. Texts, art reproductions, audio-visual supplements and other teaching tools of such programs meet standards for cultural diversity and gender equity. An effective curriculum strives to enhance the self-esteem and self-confidence of every student and supports the integrity of the student's family.

Model Curriculum – Horizontal Format

This format on pages 12-19 permits the reader to see how the multiple grade levels align to meet each National Standard. Grades 9-12 Advanced comes first because it is the most advanced outcome stage and includes all previous outcomes and content for students.

The content on pages 20-31 is the same but in a vertical format allowing the reader to focus on one grade level grouping at a time.

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National Visual Art Standard #1

Understanding and applying media, techniques and processes

GRADES 9-12 ADVANCED
National Achievement Standard/
Kansas Learner Outcome:

* communicate ideas regularly at a high level of effectiveness in at least one visual arts medium (c)*

* initiate, define and solve challenging visual arts problems independently, using intellectual skills such as analysis, synthesis and evaluation (d)

GRADES 9-12 PROFICIENT
National Achievement Standard/
Kansas Learner Outcome:

* apply media, techniques and processes with sufficient skill, confidence and sensitivity that students' intentions are carried out in their artworks (a)

* conceive and create works of visual art that demonstrate an understanding of how the communication of their ideas relate to the media, techniques and processes they use (b)

MODEL SCOPE AND SEQUENCE

1. apply an advanced level of proficiency in at least one art medium (QPA 3)

2. make value judgments based on clearly defined criteria to indicate successful use of media, techniques and processes (QPA 2&3)

3. justify selection of media, techniques and processes to express ideas, feelings and experiences (QPA 2,3,&5)

4. synthesize disparate ideas and/or concepts into unified compositions utilizing various media, techniques and processes in nontraditional ways (QPA 1&3)

5. organize and install personal artworks into an exhibition with a statement(s) summarizing media, techniques and processes (QPA 3)

1. produce works of art that demonstrate control of a variety of media, techniques and processes in traditional media and emerging technology (QPA 2&3)

2. analyze the effective use of media, techniques and processes in relationship to ideas communicated (QPA 2&3)

3. debate/defend the personal use of specific media, techniques and processes and how they contribute to the communication of ideas, feelings and experiences (QPA 2&3)

4. collaborate with others to organize an exhibition including statements about media, techniques and process (QPA 2&4)

* The letters found in parentheses following each Achievement Standard/Learner Outcome indicates the Achievement Standard from the National Standards.

GRADES 5 - 8
National Achievement Standard/ Kansas Learner Outcome:

* select media, techniques and processes, analyze what makes them effective or not effective in communicating ideas, and reflect upon the effectiveness of their choices (a)

* intentionally take advantage of the qualities and characteristics of art media, techniques and processes to enhance communication of their experiences and ideas (b)

GRADES 3 & 4
National Achievement Standard/ Kansas Learner Outcome:

* know the differences between materials, techniques, and processes (a)
* describe how different materials, techniques, and processes cause different responses (b)
* use different media, techniques, and processes to communicate ideas, experiences and stories (c)
* use art materials and tools in a safe and responsible manner

PRE K - GRADE 2
National Achievement Standard/ Kansas Learner Outcome:

* recognize that there are differences in media, techniques and processes

* use different media, techniques and processes to create art

* communicate with others about their artwork

MODEL SCOPE AND SEQUENCE

1. demonstrate an appropriate level of proficiency in traditional media and emerging technology such as
    * computer art
    * design
    * drawing
    * film/video
    * jewelry
    * photography
    * painting
    * printmaking
    * sculpture
    * textiles/fibers (QPA 1&3)

2. select and use appropriate media, techniques and processes to express ideas, feelings and experiences (QPA 1,2&5)

3. demonstrate safe use, control and maintenance of tools and media (QPA 1&3)

4. identify problems encountered while making art and develop possible solutions (QPA 1)

5. analyze the effectiveness of personal solutions to art problems (QPA 3)

1. explain the differences between various media, techniques and processes (QPA 1)

2. demonstrate how to use specific media, techniques and processes (QPA 2&3)

3. communicate personal ideas and feelings through the choice of media, techniques and processes (QPA 2&5)

4. describe personal responses to works of art and analyze how the media, techniques and processes contribute to the responses (QPA1&3)

5. demonstrate safe use of art tools and materials (QPA 1&3)

1. explore the use of a variety of media, techniques and processes (QPA 1)

2. share artwork with others and tell how and why they did it (QPA 1)

3. demonstrate safe use of simple tools and materials (QPA 3)

National Visual Art Standard #2

Using knowledge of structures and functions

GRADES 9-12 ADVANCED
National Achievement Standard/ Kansas Learner Outcome:

* demonstrate the ability to compare two or more perspectives about the use of organizational principles and functions in artwork and to defend personal evaluations of these perspectives (d)

* create multiple solutions to specific visual arts problems that demonstrate competence in producing effective relationships between structural choices and artistic functions (e)

GRADES 9-12 PROFICIENT
National Achievement Standard/ Kansas Learner Outcome:

* demonstrate the ability to form and defend judgments about the characteristics and structures to accomplish commercial, personal, communal, or other purposes of art (a)

* evaluate the effectiveness of artworks in terms of organizational structures and functions (b)

* create artworks that use organizational principles and functions to solve specific visual arts problems (c)

MODEL SCOPE AND SEQUENCE

1. interpret how the selection and manipulation of elements and principles of design and other concepts conveys political, societal, economical, environmental, etc., issues in various works of art (QPA 2,3&4)

2. identify elements and principles of art found in nature and used as motivation for works of art (QPA 3)

3. identify major art trends and master artists' works by the characteristic use of elements and principles of design (QPA 1&3)

4. defend the use of organizational principles and functions in his/her artwork and the artwork of others (QPA 3&4)

5. synthesize and apply elements and principles of design in other than conventional means of applications to produce unified and meaningful works of art (QPA 3&4)

6. create multiple solutions to specific visual arts problems which exhibit purposeful selection of art concepts (QPA 3)

1. perceive and differentiate subtle as well as explicit nuances as means to describe interrelationships among elements and principles of art in analyzing a variety of two- and three-dimensional works of art (QPA 2&3)

2. compare and contrast a variety of aesthetic viewpoints and themes concerning the value and functions of artworks (QPA 3&4)

3. analyze the relationships among structure, function and media in works of art (QPA 3)

4. critique and evaluate artwork based on formal aesthetic criteria (QPA 3)

5. demonstrate an understanding of and ability to incorporate appropriate elements and principles of design and other concepts to include but not be limited to
   a. define and shape space to depict spatial properties and create illusion of depth and perspective
   b. create the illusion of movement and tension
   c. create and penetrate space
   d. produce emotional qualities, symbolism and/or form through manipulation of line and color
   e. create illusion of light and atmosphere
   f. produce actual and implied textural qualities
   g. create similes, alliterations, analogies and metaphors in works of art
   h. translate conceptualizations into actual two-and three-dimensional works of art, including computer generated images
   i. combine diverse lines, colors, shapes, forms and textures into unified compositions
   j. manipulate tints/shades, value/intensity and color schema to produce desired effect
   k. convey a theme or message, i.e. conflict, growth, or metamorphosis (QPA 2&3)

GRADES 5 - 8
National Achievement Standard/ Kansas Learner Outcome:

- **generalize about the effects of visual structures and functions and reflect upon these effects in their own work (a)**
- **employ organizational structures and analyze what makes them effective or not effective (b)**
- **select and use the qualities of structures and functions of art to improve communication of their ideas (c)**

GRADES 3 & 4
National Achievement Standard/ Kansas Learner Outcome:

- **know the differences among visual characteristics and purposes of art in order to convey ideas (a)**
- **describe how different expressive features and organizational principles cause different responses (b)**
- **use visual structures and functions of art to communicate specific ideas (c)**

PRE K - GRADE 2
National Achievement Standard/ Kansas Learner Outcome:

- **recognize differences among visual characteristics and purposes of art**
- **explore how different artworks express different ideas**
- **use visual structures of art to communicate ideas**

MODEL SCOPE AND SEQUENCE

1. discuss implicit and explicit evidence of elements and principles of design found in two- and three-dimensional shapes/ forms (QPA 2&3)

2. demonstrate understanding of formal and expressive qualities in representational, abstract and non-objective works of art and their functions (QPA 2&3)

3. analyze sensory qualities in works of art, including his/her own (QPA 3)

4. demonstrate proficiency in synthesizing elements and principles with a variety of concepts such as:
   - silhouette
   - abstract
   - representational
   - non-objective
   - plane
   - linear/atmospheric perspective
   - distortion
   - stylization
   - static and dynamic quality
   - progression
   - orthographic projection
   - aestheometry
   - pointillism
   - metamorphosis
   - posterization (QPA 3)

5. synthesize elements and principles to convey meaning and purpose in art (QPA 2&3)

6. analyze the effect of combined elements and principles to convey the purpose of specific artworks (QPA 2&3)

7. understand connections of the visual arts to human needs, values and beliefs (QPA 2, 4 & 5)

1. demonstrate understanding of elements and principles of design (QPA 1)

2. differentiate between functions of artwork and explain what makes the works purposeful (QPA 3)

3. recognize and incorporate a variety of compositional formats (such as symmetrical and horizonal) into works of art and demonstrate an understanding of the dynamics created by each (QPA 2&3)

4. create works of art by incorporating multiple elements and principles for a variety of purposes (QPA 2&5)

5. demonstrate ability to convey an idea, feeling or message incorporating a group of elements, principles and other concepts (QPA 2)

6. explore and develop a working knowledge of art concepts such as:
   - implied/actual
   - organic
   - symbolism
   - value/intensity
   - depth of field
   - illusion
   - kinetic
   - asymmetrical
   - thematic design
   - motif
   - complementary
   - mirror image
   - contrast
   - concave/convex
   - translucent
   - transparent
   - opaque
   - proportion
   - shades/tints (QPA 1&3)

1. demonstrate understanding of fundamental elements of design to include line, shape, color, texture, form, space (QPA 1)

2. recognize evidence of principles of design existing in nature and present in works of art such as harmony, rhythm, balance, unity, repetition, etc. (QPA 1).

3. recognize and list various functions of art i.e. aesthetic, communication, enjoyment, expression, persuasion, utilitarian, and commercial (QPA 1)

4. understand art is part of everyone's environment (QPA 1)

5. recognize that artists use elements to convey different thoughts and feelings (QPA 1)

6. use elements and principles of design to express feelings, ideas, moods and/or messages in a variety of media (QPA 2)

7. recognize and incorporate essential concepts into works of art to include but not limited to:
   - overlap
   - simple perspective
   - positive/negative
   - relief
   - contour
   - gesture
   - landscape
   - portrait
   - layering
   - pattern
   - geometrical/organic shapes and forms (QPA 1&3)

	GRADES 9-12 ADVANCED National Achievement Standard/ Kansas Learner Outcome:	GRADES 9-12 PROFICIENT National Achievement Standard/ Kansas Learner Outcome:
National Visual Art Standard #3 ***Choosing and evaluating a range of subject matter, symbols and ideas***	* describe the origins of specific images and ideas and explain why they are of value in their artwork and in the work of others (c) * evaluate and defend the validity of sources for content and the manner in which subject matter, symbols and images are used in the students' works and in significant works by others (d) * correlate responses to works of visual art with various techniques for communicating meanings, ideas, attitudes, views and intentions (d)	* reflect on how artworks differ visually, spatially, temporally and functionally, and describe how these are related to history and culture (a) * apply subjects, symbols and ideas in their artworks and use the skills gained to solve problems in daily life (b) * identify intentions of those creating artworks, explore the implications of various purposes, and justify their analyses of purposes in particular works (a) * describe meanings of artworks by analyzing how specific works are created and how they relate to historical and cultural contexts (b) * reflect analytically on various interpretations as a means for understanding and evaluating works of visual art
and		
#5 ***Reflecting upon and assessing the characteristics and merits of their work and the work of others***	1. examine in depth the history and criticism of selected images and/or ideas and analyze the value of those images or ideas in personal artwork (QPA 3) 2. describe and analyze the sources of subject matter, symbols and images and the rationale for the selection of those sources in the student's work and in selected work by others (QPA 2&3) 3. examine and evaluate a variety of techniques for communicating meanings, ideas, attitudes, views and intentions and indicate how they evoke particular responses to art (QPA 2,3&4)	1. analyze the artistic use of subject matter, symbols and ideas in communicating the artistic intent (QPA 2&3) 2. independently choose relevant subject matter, symbols and ideas to illustrate personal expression (QPA 2,3 &4) 3. evaluate works of art after comparing and contrasting interpretations (QPA 3) 4. assess the merits of artwork using established criteria (QPA 3)

MODEL SCOPE AND SEQUENCE

Historical and cultural aspects of these achievement andards/learner outcomes are addressed in National Standard 4.

GRADES 5 - 8
National Achievement Standard/
Kansas Learner Outcome:

* integrate visual, spatial and temporal concepts with content to communicate intended meaning in their artworks (a)
* use subjects, themes and symbols that demonstrate knowledge of contexts, values and aesthetics that communicate intended meaning in artworks (b)
* compare multiple purposes for creating works of art (a)
* analyze contemporary and historic meanings in specific artworks through cultural and aesthetic inquiry (b)
* describe and compare a variety of individual responses to their own artworks and to artworks from various eras and cultures (c)

GRADES 3 & 4
National Achievement Standard/
Kansas Learner Outcome:

* explore and understand prospective content for works of art (a)
* select and use subject matter, symbols and ideas to communicate meaning (b)
* understand there are various purposes for creating works of visual art (a)
* describe how people's experiences influence the development of specific artworks (b)

PRE K - GRADE 2
National Achievement Standard/Kansas Learner Outcome:

* recognize meaning can be communicated through use of subject matter, symbols and ideas
* describe general subjects, categories and motifs found in works of art, such as landscapes, still lifes, portraits, seasons and shelters
* understand there are different responses to specific artworks (c)

MODEL SCOPE AND SEQUENCE

1. develop an idea, plan and produce works of art that convey specific messages (QPA 2&3)

2. compare and interpret artwork based on common themes and/or functions (QPA 3)

3. analyze and explain criteria for judging works of art from different perspectives, such as the
    * art historian
    * art critic
    * artist
    * philosopher
    * consumer
    * student (QPA 1&3)

4. generate and analyze responses to contemporary and historical artworks (QPA 3&4)

1. incorporate complex personal ideas and symbols in artworks (QPA 2&3)

2. examine subject matter, symbols and ideas of own artwork during production and make decisions for needs and improvements (QPA 3)

3. examine compositions of visual images using selected criteria (QPA 3)

4. recognize formal and informal processes of art criticism (QPA 1&3)

5. compare themes, styles, purposes and subject matter in artwork (QPA 3)

1. use personal symbols in artwork (QPA 3)

2. create works of art with a variety of subjects, symbols and ideas (QPA 1,2,3)

3. define and use vocabulary appropriate to areas and processes studied (QPA 1)

4. describe how or why one's own artwork is successful or unsuccessful (QPA 1&3)

	GRADES 9-12 ADVANCED National Achievement Standard/ Kansas Learner Outcome:	GRADES 9-12 PROFICIENT National Achievement Standard/ Kansas Learner Outcome:
National Visual Art Standard #4 ***Understanding the visual arts in relation to history and cultures***	* analyze and interpret artworks for relationships among form, context, purposes, and critical models showing understanding of the work of critics, historians, aestheticians and artists (d) * analyze common characteristics of visual arts evident across time and among cultural/ethnic groups to formulate analyses, evaluations and interpretations of meaning (c) * synthesize the creative and analytical principles and techniques of the visual arts and selected other arts disciplines, the humanities, or the sciences (c)	* differentiate among a variety of historical and cultural contexts in terms of characteristics and purposes of works of art (a) * describe the function and explore the meaning of specific art objects within varied cultures, times and places (b) * analyze relationships of works of art to one another in terms of history, aesthetics and culture, justifying conclusions made in the analysis and using such conclusions to inform their own art making (c) * compare the materials, technologies, media and processes of the visual arts with those of other arts disciplines as they are used in creation and types of analysis (a) * compare characteristics of visual arts within a particular historical period or style with ideas, issues, or themes in the humanities or sciences (b)
and		

MODEL SCOPE AND SEQUENCE

#6 ***Making connections between the visual arts and other disciplines***	1. research the work of art critics, historians, aestheticians and artists in relation to form, content, and purposes of art and apply understanding to analyze and interpret art (QPA 2&3) 2. analyze, interpret and evaluate the common characteristics of visual arts from a variety of historical, cultural and ethnic groups (QPA 3&4) 3. compare the creative principles in the visual arts with other arts disciplines, the humanities and/or the sciences (QPA 3&4) 4. produce works of art using analytical principles and techniques from visual arts and one other discipline (QPA 2&3)	1. analyze the characteristics of purposes of art in selected cultural and/or historical contexts (QPA 3&4) 2. create art that is influenced by other cultures and communicate understanding of eclecticism (QPA 3& 4) 3. analyze and interpret how the visual arts reflect history, culture and aesthetics (QPA 3&4) 4. identify characteristics of the visual arts of a specific historical period or style and make parallel connections with other disciplines (QPA 1,3&4)

GRADES 5 - 8
National Achievement Standard/ Kansas Learner Outcome:

* know and compare the characteristics of artworks in various eras and cultures (a)
* describe and place a variety of art objects in historical and cultural contexts (b)
* analyze, describe, and demonstrate how factors of time and place (such as climate, resources, ideas and technology) influence visual characteristics that give meaning and value to a work of art (c)
* compare the characteristics of works in two or more art forms that share similar subject matter, historical periods, or cultural context (a)
* describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with the visual arts (b)

GRADES 3 & 4
National Achievement Standard/Kansas Learner Outcome:

* know that the visual arts have both a history and specific relationships to various cultures (a)
* identify specific works of art as belonging to particular cultures, times and places (b)
* demonstrate how history, culture and the visual arts can influence each other in making and studying works of art (c)
* understand and use similarities and differences between characteristics of the visual arts and other disciplines (a)
* identify connections between the visual arts and other disciplines in the curriculum (b)

PRE K - GRADE 2
National Achievement Standard/Kansas Learner Outcome:

* know that the visual arts have history
* know that the visual arts have changed over the years and continue to change
* recognize that thinking in the visual arts is interrelated with thinking in the other disciplines

MODEL SCOPE AND SEQUENCE

1. identify characteristics of artwork of selected eras and cultures (QPA 1)

2. categorize selected artworks according to historical/cultural contexts (QPA 1&4)

3. create art that reflects knowledge of other cultures (QPA 1&4)

4. demonstrate an understanding of how the meanings of specific artworks reflect factors of time and place (QPA 1&3)

5. research and analyze the characteristics of two or more works of art that share similar subject matter and/or culture (QPA 3&4)

6. explain the relationship of the principles and subject matter of other disciplines with the visual arts (QPA 3)

7. compare interrelationship between human behavior, the environment and its materials (QPA 3,4&5)

8. create works of art that implement and extend knowledge of science, mathematics, social studies, language arts and the performing arts (QPA 3&4)

9. identify the processes of how creating art uses a variety of intellectual skills as in other subjects (QPA 1)

1. identify the importance of the visual arts in various cultures over time (QPA 1)

2. differentiate among the cultural origins, times and places of specific works of art (QPA 3&4)

3. explain examples of relationships between history, culture and the visual arts (QPA 1&2)

4. generalize similarities and differences between the visual arts and performing arts (QPA 1&3)

5. communicate connections between the visual arts and other disciplines (QPA 1)

1. compare art forms from past and present cultures (QPA 1&3)

2. identify connections between the visual arts and other disciplines (QPA 1&2)

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A wide variety of culturally diverse, nonstereotypical and developmentally appropriate educational activities and materials are important to a strong art program. Texts, art reproductions, audio-visual supplements and other teaching tools of such programs meet standards for cultural diversity and gender equity. An effective curriculum strives to enhance the self-esteem and self-confidence of every student and supports the integrity of the student's family.

Model Curriculum – Vertical Format

This format on pages 21-31 permits the reader to focus on the content of one grade level grouping at a time. Grades 9-12 Advanced comes first because it is the most advanced outcome stage and includes all previous outcomes and content for students.

The content on pages 11-19 is the same content but in a horizontal format allowing the reader to see how the multiple grade levels align to meet each National Standard.

GRADES 9-12 ADVANCED

National Visual Arts Standards	National Achievement Standard/ Kansas Learner Outcomes	Model Scope and Sequence
#1 Understanding and applying media, techniques and processes	* communicate ideas regularly at a high level of effectiveness in at least one visual arts medium (c) * initiate, define and solve challenging visual arts problems independently, using intellectual skills such as analysis, synthesis and evaluation (d)	1. apply an advanced level of proficiency in at least one art medium (QPA 3) 2. make value judgements based on clearly defined criteria to indicate successful use of media, techniques and processes (QPA 2&3) 3. justify selection of media, techniques and processes to express ideas, feelings and experiences (QPA 2,3&5) 4. synthesize disparate ideas and/or concepts into unified compositions utilizing various media, techniques and processes in non-traditional ways (QPA 1&3) 5. organize and install personal artworks into an exhibition with a statement(s) summarizing media, techniques and processes (QPA 3)
#2 Using knowledge of structures and functions	* demonstrate the ability to compare two or more perspectives about the use of organizational principles and functions in artwork and to defend personal evaluations of these perspectives (d) * create multiple solutions to specific visual arts problems that demonstrate competence in producing effective relationships between structural choices and artistic functions (e)	1. interpret how the selection and manipulation of elements and principles of design and other concepts conveys political, societal, economical, environmental, etc. issues in various works of art (QPA 2, 3&4) 2. identify elements and principles of art found in nature and used as motivation for works of art (QPA 3) 3. identify major art trends and master artists' works by the characteristic use of elements and principles of design (QPA 1&3) 4. defend the use of organizational principles and functions in his/her artwork and the artwork of others (QPA 3&4) 5. synthesize and apply elements & principles of design in other than conventional means of applications to produce unified and meaningful works of art (QPA 3&4) 6. create multiple solutions to specific visual arts problems which exhibit purposeful selection of art concepts (QPA 3)

GRADES 9-12 ADVANCED

	National Achievement Standard/ Kansas Learner Outcomes	Model Scope and Sequence
#3 Choosing and evaluating a range of subject matter, symbols and ideas and #5 Reflecting upon and assessing the characteristics and merits of their work and the work of others	* describe the origins of specific images and ideas and explain why they are of value in their artwork and in the work of others (c)	1. examine in depth the history and criticism of selected images and/or ideas and analyze the value of those images or ideas in personal artwork (QPA 3)
	* evaluate and defend the validity of sources for content and the manner in which subject matter, symbols, and images are used in the student's works and in significant works by others (d)	2. describe and analyze the sources of subject matter, symbols and images and the rationale for the selection of those sources in the student's work and in selected work by others (QPA 2&3)
	* correlate responses to works of visual art with various techniques for communicating meanings, ideas, attitudes, views and intentions (d)	3. examine and evaluate a variety of techniques for communicating meanings, ideas, attitudes, views and intentions and indicate how they evoke particular responses to art (QPA 2,3&4)
#4 Understanding the visual arts in relation to history and cultures and #6 Making connections between the visual arts and other disciplines	* analyze and interpret artworks for relationships among form, context, purposes, and critical models showing understanding of the work of critics, historians, aestheticians and artists (d)	1. research the work of art critics, historians, aestheticians and artists in relation to form, content and purposes of art and apply understanding to analyze and interpret art (QPA 2&3)
	* analyze common characteristics of visual arts evident across time and among cultural/ ethnic groups to formulate analyses, evaluations and interpretations of meaning (c)	2. analyze, interpret and evaluate the common characteristics of visual arts from a variety of historical, cultural and ethnic groups (QPA 3&4)
	* synthesize the creative and analytical principles and techniques of the visual arts and selected other arts disciplines, the humanities, or the sciences (c)	3. compare the creative principles in the visual arts with other arts disciplines, the humanities and/or the sciences (QPA 3&4)
		4. produce works of art using analytical principles and techniques from visual arts and one other arts discipline (QPA 2&3)

GRADES 9-12 PROFICIENT

#1 Choosing and evaluating a range of subject matter, symbols and ideas	* apply media, techniques and processes with sufficient skill, confidence and sensitivity that their intentions are carried out in their artworks (a)	1. produce works of art that demonstrate control of a variety of media, techniques and processes in traditional media and emerging technology (QPA 2&3)
	* conceive and create works of visual art that demonstrate an understanding of how the communication of their ideas relate to the media, techniques and processes (b)	2. analyze the effective use of media, techniques and processes in relationship to ideas communicated (QPA 2&3)

National Visual Arts Standards	National Achievement Standard/ Kansas Learner Outcomes	Model Scope and Sequence
#1 continued		3. debate/defend the personal use of specific media, techniques and processes and how they contribute to the communication of ideas, feelings and experiences (QPA 2&3) 4. collaborate with others to organize an exhibition including statements about media, techniques and processes (QPA 2&4)
#2 Using knowledge of structures and function	* demonstrate the ability to form and defend judgments about the characteristics and structures to accomplish commercial, personal, communal, or other purposes of art (a) * evaluate the effectiveness of artworks in terms of organizational structures and functions (b) * create artworks that use organizational principles and functions to solve specific visual arts problems (c)	1. perceive and differentiate subtle as well as explicit nuances as means to describe interrelationships among elements and principles of art in analyzing a variety of two and three-dimensional works of art (QPA 2&3) 2. compare and contrast a variety of aesthetic viewpoints and themes concerning the value and functions of artworks (QPA 3&4) 3. analyze the relationships among structure, function and media in works of art (QPA 3) 4. critique and evaluate artwork based on formal aesthetic criteria (QPA 3) 5. demonstrate an understanding of and ability to incorporate appropriate elements and principles of design and other concepts to include but not be limited to: a. define and shape space to depict spatial properties and create illusion of depth and perspective b. create illusion of movement and tension c. create and penetrate space d. produce emotional qualities, symbolism and/or form through manipulation of line and color e. create illusion of light and atmosphere f. produce actual and implied textural qualities g. create similies, alliterations, analogies and metaphors in works of art h. translate conceptualizations into actual two and three-dimensional works of art including computer-generated images i. combine diverse lines, colors, shapes, forms, textures into unified compositions j. manipulate tints/shades, value/intensity and color schema to produce desired effects k. convey a theme or message, i.e. conflict, growth or metamorphosis (QPA 2&3)

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GRADES 9-12 PROFICIENT

National Visual Arts Standards	National Achievement Standard/ Kansas Learner Outcomes	Model Scope and Sequence
#3 Choosing and evaluating a range of subject matter, symbols and ideas and #5 Reflecting upon and assessing the characteristics and merits of their work and the work of others	* reflect on how artworks differ visually, spatially, temporally and functionally, and describe how these are related to history and culture (a) * apply subjects, symbols and ideas in their artworks and use the skills gained to solve problems in daily life (b) * identify intentions of those creating artworks, explore the implications of various purposes, and justify their analyses of purposes in particular works (a) * describe meanings of artworks by analyzing how specific works are created and how they relate to historical and cultural contexts (b) * reflect analytically on various interpretations as a means for understanding and evaluating works of visual art	1. analyze the artistic use of subject matter, symbols and ideas in communicating the artistic intent (QPA 2&3) 2. independently choose relevant subject matter, symbols and ideas to illustrate personal expression (QPA 2,3&4) 3. evaluate works of art after comparing and contrasting interpretations (QPA 3) 4. assess the merits of artwork using established criteria (QPA 3) *Historical and cultural aspects of these achievement standards/learner outcomes are addressed in National Standard #4*
#4 Understanding the visual arts in relation to history and cultures and #6 Making connections between the visual arts and other disciplines	* differentiate among a variety of historical and cultural contexts in terms of characteristics and purposes of works of art (a) * describe the function and explore the meaning of specific art objects within varied cultures, times and places (b) * analyze relationships of works of art to one another in terms of history, aesthetics and culture, justifying conclusions made in the analysis and using such conclusions to inform their own art making (c) * compare the materials, technologies, media and processes of the visual arts with those of other arts disciplines as they are used in creation and types of analysis (a) * compare characteristics of visual arts within a particular historical period or style with ideas, issues or themes in the humanities or the sciences (b)	1. analyze the characteristics of purposes of art in selected cultural and/or historical contexts (QPA 3&4) 2. create art that is influenced by other cultures and communicate understanding of eclecticism (QPA 3&4) 3. analyze and interpret how the visual arts reflect history, culture and aesthetics (QPA 3&4) 4. identify characteristics of the visual arts of a specific historical period or style and make parallel connections with other disciplines (QPA 1,3 &4)

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National Visual Arts Standards	National Achievement Standard/ Kansas Learner Outcomes	Model Scope and Sequence
#1 Understanding and applying media, techniques and processes	* select media, techniques and processes, analyze what makes them effective or not effective in communicating ideas, and reflect upon the effectiveness of their choices (a) * intentionally take advantage of the qualities and characteristics of art media, techniques and processes to enhance communication of their experiences and ideas (b)	1. demonstrate an appropriate level of proficiency in traditional media and emerging technology such as: * computer art * design * film/video * jewelry * photography * painting * printmaking * sculpture * textiles/fibers (QPA 1&3) 2. select and use appropriate media, techniques and processes to express ideas, feelings and experiences (QPA 1&3) 3. demonstrate safe use, control and maintenance of tools and media (QPA 1&3) 4. identify problems encountered while making art and develop possible solutions (QPA 1) 5. analyze the effectiveness of personal solutions to art problems (QPA 3)
#2 Using knowledge of structures and functions	* generalize about the effects of visual structures and functions and reflect upon these effects in their own work (a) * employ organizational structures and analyze what makes them effective or not effective (b) * select and use the qualities of structures and functions of art to improve communication of their ideas (c)	1. discuss implicit and explicit evidence of elements and principles of design found in two and three-dimensional shapes/forms (QPA 2&3) 2. demonstrate understanding of formal and expressive qualities in representational, abstract and non-objective works of art and their functions (QPA 2&3) 3. analyze sensory qualities in works of art, including his/her own (QPA 3) 4. demonstrate proficiency in synthesizing elements and principles with a variety of concepts such as:

National Visual Arts Standards	National Achievement Standard/ Kansas Learner Outcomes	Model Scope and Sequence
#2 continued		* silhouette * abstract * representational * non-objective * plane * linear/atmospheric perspective * distortion * stylization * static and dynamic quality * progression * orthographic projection * aestheometry * pointillism * metamorphosis * posterization (QPA 3) 5. synthesize elements and principles to convey meaning and purpose in art (QPA 2&3) 6. analyze the effect of combined elements and principles to convey the purpose of specific artworks (QPA 2&3) 7. understand connections of the visual arts to human needs, values and beliefs (QPA 2,4&5)
#3 Choosing and evaluating a range of subject matter, symbols and ideas and #5 Reflecting upon and assessing the characteristics and merits of their work and the work of others	* integrate visual, spatial and temporal concepts with content to communicate intended meaning in their artworks (a) * use subjects, themes and symbols that demonstrate knowledge of contexts, values and aesthetics that communicate intended meaning in artworks (b) * compare multiple purposes for creating works of art (a) * analyze contemporary and historic meanings in specific artworks through cultural and aesthetic inquiry (b) * describe and compare a variety of individual responses to their own artworks and to artworks from various eras and cultures (c)	1. develop an idea, plan and produce works of art that convey specific messages (QPA 2&3) 2. compare and interpret artwork based on common themes and/or functions (QPA 3) 3. analyze and explain criteria for judging works of art from different perspectives, such as the * art historian * art critic * artist * philosopher * consumer * student (QPA 1&3) 4. generate and analyze responses to contemporary and historical artworks (QPA 3&4)

GRADES 5 - 8

National Visual Arts Standards	National Achievement Standard/ Kansas Learner Outcomes	Model Scope and Sequence
#4 Understanding the visual arts in relation to history and cultures and #6 Making connections between the visual arts and other disciplines	* know and compare the characteristics of artworks in various eras and cultures (a)	1. identify characteristics of artwork of selected eras and cultures (QPA 1)
	* describe and place a variety of art objects in historical and cultural contexts (b)	2. categorize selected artworks according to historical/cultural contexts (QPA 1&4)
	* analyze, describe and demonstrate how factors of time and place (such as climate, resources, ideas and technology) influence visual characteristics that give meaning and value to a work of art (c)	3. create art that reflects knowledge of other cultures (QPA 1&4)
		4. demonstrate an understanding of how the meanings of specific artworks reflect factors of time and place (QPA 1&3)
	* compare the characteristics of works in two or more art forms that share similar subject matter, historical periods, or cultural context (a)	5. research and analyze the characteristics of two or more works of art that share similar subject matter and/or culture (QPA 3&4)
	* describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with the visual arts (b)	6. explain the relationships of the principles and subject matter of other disciplines with the visual arts (QPA 3)
		7. compare interrelationship between human behavior, the environment and its materials (QPA 3, 4&5)
		8. create works of art that implement and extend knowledge of science, mathematics, social studies, language arts and the performing arts (QPA 3&4)
		9. identify the processes of how creating art uses a variety of intellectual skills as in other subjects (QPA 1)

GRADES 3 & 4

#1 Understanding and applying media, techniques and processes	* know the differences between materials, techniques and processes (a)	1. explain the differences between various media, techniques and processes (QPA 1)
	* describe how different materials, techniques and processes cause different responses (b)	2. demonstrate how to use specific media, techniques and processes (QPA 2&3)

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National Visual Arts Standards	National Achievement Standard/ Kansas Learner Outcomes	Model Scope and Sequence
#1 continued	* use different media, techniques and processes to communicate ideas, experiences and stories (c)	3. communicate personal ideas and feelings through the choice of media, techniques and processes (QPA 2&5)
	* use art materials and tools in a safe and responsible manner	4. describe personal responses to works of art and analyze how the media, techniques and processes contribute to the responses (QPA 1&3)
		5. demonstrate safe use of art tools and materials (QPA 1&3)
#2 Using knowledge of structures and functions	* know the differences among visual characteristics and purposes of art in order to convey ideas (a)	1. demonstrate understanding of elements and principles of design (QPA 3)
	* describe how different expressive features and organizational principles cause different responses (b)	2. differentiate between functions of artwork and explain what makes the works purposeful (QPA 3)
	* use visual structures and functions of art to communicate specific ideas (c)	3. recognize and incorporate a variety of compositional formats such as symmetrical and horizontal into works of art and demonstrate an understanding of the dynamics created by each (QPA 2&3)
		4. create works of art by incorporating multiple elements and principles for a variety of purposes (QPA 2&5)
		5. demonstrate ability to convey an idea, feeling or message incorporating a group of elements, principles and other concepts (QPA 2)
		6. explore and develop a working knowledge of art concepts such as: * implied/actual * organic * value/intensity * depth of field * illusion * kinetic * assymmetrical * thematic design * motif * complementary * mirror image * contrast * concave/convex * translucent

National Visual Arts Standards	National Achievement Standard/ Kansas Learner Outcomes	Model Scope and Sequence
#2 continued		* transparent * opaque * proportion * shades/tints (QPA 1&3)
#3 Choosing and evaluating a range of subject matter, symbols and ideas and #5 Reflecting upon and assessing the characteristics and merits of their work and the work of others	* explore and understand prospective content for works of art (a) * select and use subject matter, symbols and ideas to communicate meaning (b) * understand there are various purposes for creating works of visual art (a) * describe how people's experiences influence the development of specific artworks (b)	1. incorporate complex personal ideas and symbols in artworks (QPA 2&3) 2. examine subject matter, symbols and ideas of own artwork during production and make decisions for needs and improvements (QPA 3) 3. examine compositions of visual images using selected criteria (QPA 3) 4. recognize formal and informal processes of art criticism (QPA 1&3) 5. compare themes, styles, purposes and subject matter in artwork (QPA 3)
#4 Understanding the visual arts in relation to history and cultures and #6 Making connections between the visual arts and other disciplines	* know that the visual arts have both a history and specific relationships to various cultures (a) * identify specific works of art as belonging to particular cultures, times and places (b) * demonstrate how history, culture and the visual arts can influence each other in making and studying works of art (c) * understand and use similarities and differences between characteristics of the visual arts and other disciplines (a) * identify connections between the visual arts and other disciplines in the curriculum (b)	1. identify the importance of the visual arts in various cultures over time (QPA 1) 2. differentiate among the cultural origins, times and places of specific works of art (QPA 3&4) 3. explain examples of relationships between history, culture and the visual arts (QPA 1&2) 4. generalize similarities and differences between the visual arts and performing arts (QPA 1&3) 5. communicate connections between the visual arts and other disciplines (QPA 1)

National Visual Arts Standards	National Achievement Standard/ Kansas Learner Outcomes	Model Scope and Sequence
#1 Understanding and applying media, techniques and processes	* recognize there are differences in media, techniques and process	1. explore the use of a variety of media, techniques and processes (QPA 1)
	* use different media, techniques and processes to create art	2. share artwork with others and tell how and why they did it (QPA 1)
	* communicate with others about their artwork	3. demonstrate safe use of simple tools and materials (QPA 3)
#2 Using knowledge of structures and functions	* recognize differences among visual characteristics and purposes of art	1. demonstrate understanding of fundamental elements of design to include shape, color, texture, form and space (QPA 1)
	* explore how different artworks express different ideas	2. recognize evidence of principles of design existing in nature and present in works of art, such as harmony, rhythm, balance, unity, repetition etc (QPA 1)
	* use visual structures of art to communicate ideas	3. recognize and list various functions of art, i.e. aesthetic, communication, enjoyment, expression, persuasion, utilitarian and commercial (QPA 1)
		4. understand art is part of everyone's environment (QPA 1)
		5. recognize that artists use elements to convey different thoughts and feelings (QPA 1)
		6. use elements and principles of design to express feelings, ideas, moods and/or messages in a variety of media (QPA 2)
		7. recognize and incorporate essential concepts into works of art to include but not limited to: * overlap * simple perspective * positive/negative * relief * contour * gesture * landscape * portrait * layering * pattern * geometrical/organic shapes and forms (QPA 1&3)

National Visual Arts Standards	National Achievement Standard/ Kansas Learner Outcomes	Model Scope and Sequence
#3 Choosing and evaluating a range of subject matter, symbols and ideas and #5 Reflecting upon and assessing the characteristics and merits of their work and the work of others	* recognize meaning can be communicated through use of subject matter, symbols and ideas * describe general subjects, categories and motifs found in works of art, such as landscapes, still lifes, portraits, seasons and shelters * understand there are different responses to specific artworks	1. use personal symbols in artwork (QPA 3) 2. create works of art with a variety of subjects, symbols and ideas (QPA 1,2&3) 3. define and use vocabulary appropriate to areas and processes studied (QPA 1&3) 4. describe how or why one's own artwork is successful or unsuccessful (QPA 1&3)
#4 Understanding the visual arts in relation to history and cultures and #6 Making connections between the visual arts and other disciplines	* know that the visual arts have history * know that the visual arts have changed over the years and continue to change * recognize that thinking in the visual arts is interrelated with thinking in the other disciplines	1. compare art forms from past and present cultures (QPA 1&3) 2. identify connections between the visual arts and other disciplines (QPA 1&2)

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Visual Arts Education Considerations

ASSESSMENT

Assessment is the process of judging in terms of criteria.

Assessment is an integral part of expected learning outcomes. Criteria are expected outcomes and observable evidence of learning. Assessment is part of the instructional process. It is the key to using outcomes or standards in decision-making concerning program evaluation. Assessment must be matched to instruction and curriculum content. Assessment can guide future planning and instruction by giving educators feedback on the overall program. It is a basis for improvement of instruction as well as program evaluation and justification. It is a systematic basis for making inferences about progress and a basis for accountability in schools. Assessment results can be included in QPA (Quality Performance Accreditation). Assessment can provide information on two fundamental questions: How are we doing? How can we do it better?

Meaningful assessment is most feasible at the local levels where assessment of achievement informs the teacher and the learner about the effectiveness of instruction and experiences in relationship to expected learning outcomes. Assessment focuses educators on what is really important for students. A quote from Albert Einstein's office wall states "not everything that counts can be counted and not everything that can be counted counts." Assessment guides us in deciding what counts and how to observe and document it.

Characteristics of Good Assessment

What is good assessment? The word assess comes from the French "assidere" which means "to sit beside." Many publications and organizations have compiled lists of characteristics that describe good assessment. Following is a compilation of some of those lists.

* Achievement standards are defined before assessment is developed.
* The main purposes of assessment should be to improve teaching and learning and to measure students' progress.
* All students of all cultural backgrounds should have equal and unbiased opportunity to learn what is being assessed.
* The tasks to be assessed should be congruent with the standards or outcomes that the students are expected to meet. Tasks should be developmentally appropriate.
* The standards or outcomes students are expected to meet should be addressed by the instruction, including problem solving and process skills.
* Assessment should reflect cognitive complexity. Tasks should require higher level thinking skills, represent content quality and cover a full range of curriculum.
* Assessment must be meaningful to students, which will result in a higher level of motivation for students.
* The results of assessment should be a means of communication in the appropriate context of curricula, class size, outcomes and pupil expenditures.
* Teachers should be involved in designing and using the assessment system.
* Assessment procedures and results should be understandable and credible to all teachers, students, parents and the public.
* Assessment systems should be subject to continuous review and improvement.
* Assessment must be cost effective and feasible for implementation: space concerns, equipment, resources, time, cost, student load, etc.
* The key to effective assessment is a match between the task and the intended student outcome.

Grading

Periodic grading fulfills the following needs:

* helping teachers to reach conclusions about their pupils;
* assisting teachers in making plans for the future;
* in general, helping them to appraise the effectiveness of their teaching.

From the point of view of the pupils, reports have the purposes of:

* helping them to realize the progress they have made
* pointing out where they might improve their work
* indicating what they might do in the future to make progress

These points must be kept in mind by the grader:

* The method of reporting must be easily understood by all parents.
* The report should reflect the objectives and practices of the art program.
* The system of reporting should not demand a disproportionate amount of clerical work.
* There are a variety of evaluations that are effective without making grades a matter of reward.

A Variety of Assessment Formats

In addition to traditional tests, authors cite a wide variety of assessment formats that can be adapted to most disciplines. Donna Kay Beattie (1990) included the fol-

lowing for consideration: tests; checklists' rating scales; journals; portfolios; questionnaires and inventories; group discussions and critiques; teacher interviews; peer, parent and other interviews; self-evaluation, visual identification, other performances (skits, pantomimes, role playing, debates, game playing, creating puzzles, stories, and problems); and observation.

Critical Attributes of Selected Assessment Strategies

Portfolios

A portfolio is an accumulative assessment which records a student's development over time. The **N**orthwest **R**egional **E**ducational **L**aboratory's definition of portfolio states that "a portfolio is a purposeful collection of student work that exhibits to the student (and/or others) the student's efforts, progress or achievement in a given area(s)." In using portfolios, students are expected to collect, select, reflect and assess.

Portfolios provide educators with a complete profile of the student over a period of time. Portfolios can provide structure for involving students in developing and understanding criteria for good efforts, in taking ownership for the criteria, and in applying the criteria to their own and other students' work.

Judy Arter and Vicki Spandel (1991) compiled a series of questions that need to be considered when designing a portfolio system. Who will design the portfolio system? What is the purpose of the portfolio? What is the relationship between curriculum, instruction and the portfolio? What work goes into the portfolio? Who will select the work? What criteria will be used for assessing portfolio entries? What types of staff development will be needed for teachers and administrators to develop and implement portfolios?

Portfolios may include performance tasks and a variety of other student work samples, along with observations and evaluations from the student and other persons as well as the teacher.

Portfolios can vary in content–works in progress, best pieces, required items, optional items, student reflection on their work and their processes, reflections on experiences, etc. Other forms of alternative assessment can be included in a portfolio. What goes in depends on the purpose of the portfolio, which can range from improving a student's self esteem, to documenting student achievement, to accountability reporting and program evaluation.

Students are usually involved in the selection of work that is included in a portfolio. Teachers and peers may also be involved. This can vary according to grade level and experience of the students. Individual student conferences are important when using portfolios to allow students and teachers to review and reflect upon the meaning found in the contents of the portfolio. It must be determined who owns the portfolio and who will have access to it. Portfolios can have a variety of audiences such as teacher, parents, and administrators. Standardization is an issue.

Rubrics

Rubrics are sets of criteria that describe levels of performance or understanding. Rubrics provide students with expectations about what will be assessed as well as standards that need to be met. They can be used as a tool to provide students with information about where they are in relation to where they need to be. Use of rubrics increases consistency in the rating of performances, products and student understanding.

Northwest **R**egional **E**ducational **L**aboratory provides a list of criteria for developing a quality rubric. The rubric:

1. categories cover the important dimensions of problem solving.
2. is multi-dimensional to show different aspects of performance.
3. has both content and process dimensions.
4. can be applied consistently by anyone using it.
5. results accurately reflect student ability.
6. is simple enough to be easily learned and used by the rater.
7. results are easily understood by the teacher.
8. basis for assigning scores is well defined.
9. provides clear information on how to integrate the results into instruction.
10. provides clear expectations for students. Students can understand clearly what is expected of them.
11. is based on current research and theory on cognitive functioning.

The following are some guidelines for writing rubrics:

* Determine exactly what learning (student knowledge and behavior) is the goal of the assessment task.
* Write the rubrics in terms of observable behavior.
* Use existing student work as models for the levels of achievements (samples or what has been produced?).
* Focus on the presence of behaviors rather than the absence of behaviors.
* When possible, avoid relying on adverbs and adjectives to define the distinctions between levels of performance. Try to identify clear distinctions in behavior.
* Avoid combining many different criteria in the same rubric.

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* Write rubrics that evaluate quality of student work, not quantity.
* Avoid duplication of criteria–the same expectation should not be repeated in different rubrics for one task.
* When writing a 5 point rubric, first write the specific elements of an acceptable or adequate performance, product or understanding (level 3). This is the standard that all students are expected to meet. Then write parallel elements for exemplary (level 5) and unacceptable or inadequate (level 1) performance, product or understanding. Level 0 would be no response. Often there will be no clear-cut "correct" response, rather, there will be degrees of correctness.

Performance Tasks

The Office of Technology Assessment (OTA) of the U.S. Congress (1992) provides a simple, yet insightful definition of performance assessment:

testing that requires a student to create an answer or a product that demonstrates his or her knowledge or skills.

It is important to note that proponents of "authentic assessment" made distinctions among the various types of performance assessments, preferring those that have meaning and value in themselves to those that are meaningful primarily in an academic context.

Characteristics of Performance Tasks:

Performance tasks:

* may be individual and/or collaborative
* are open-ended
* integrate a number of skills and components
* have clear standards and rubrics
* reflect essential concepts and content
* apply appropriate "real-world" learning experiences
* require students to generate rather than choose a response
* are tasks rather than questions
* do not constitute assessment per se
* require critical criteria to evaluate student performances
* focus on the essential context of the curriculum, not just a single subskill
* allow for some student choice in how to approach or perform them
* require higher order thinking
* are part of the instructional process and show students how to improve
* provide students with multiple chances to perform the task so they can improve
* are a process, not a single test or measurement
* task grades are a means of communication with students and parents–letting them know what is expected
* task evaluation should be part of the learning process.

There are many reasons and means to assess. There is more that could be assessed than time to assess it all. Assessment should be imbedded into the instructional process. Assessment should be meaningful and feasible (both time and cost-wise). Assessment should be formulated in line with national, state and district outcomes. Awareness of a wide range of assessment methods gives teachers a choice.

The arts teach our children powerful thinking skills, such as analyzing, synthesizing, and evaluating. Learning through the arts develops problem solving abilities and encourages children to become critical thinkers.

COMPETENCIES OF EFFECTIVE ART TEACHERS

Instructional competencies of effective art teachers include providing a sequential program of instruction in the visual arts that integrates the study of art production, aesthetics, art criticism and art history. Art teachers may use the following as a self-check for maintaining and improving the quality of instruction.

Planning and Preparation: *The effective art teacher:*

A. writes and implements long-range plans which incorporate district and course curriculum objectives.

B. writes and implements daily plans which incorporate district and course curriculum objectives.

C. provides activities for individual student's needs.

Organization and Management: *The effective art teacher:*

A. organizes an accountable system for efficient dispersal and retrieval of instructional materials.

B. has supplies, materials and equipment available for use.

C. keeps student records current and readily available for teacher, student and parent reference.

D. maintains clear information for classroom management.

E. teaches rules and procedures.

Teaching Techniques: *The effective art teacher:*

A. gives legible and precise directions for assignments.

B. demonstrates a working knowledge of the subject areas and the ability to convey it to students.

C. uses a variety of methods or techniques to convey subject matter and encourages student participation.

D. uses a variety of presentation styles which reflect curriculum objectives.

E. includes district- accepted components of the teaching act in teaching a unit or objective.

F. requires students to apply what they are taught.

G. returns student work in a timely manner.

H. stimulates creativity.

I. sets high expectations for students and helps each student achieve them.

J. regularly uses a variety of assessment forms to inform students of their progress and to drive instruction.

Classroom Climate: *The effective art teacher:*

A. presents a physical environment conducive to learning.

B. maintains classroom control.

C. maintains self-control with students.

D. promotes positive self-concept.

CONTESTS AND COMPETITIONS

The following NAEA guidelines should be considered at the elementary level of competition:

The National Art Education Association does not endorse any unsupervised contest or competition in art for elementary or secondary schools. It is the position of this Association that the nature and purposes of contests are often incompatible with the goals and objectives of art education and, therefore, careful consideration and evaluation of each such competition should be made by the individual instructor.

Contests and competitions in art are undesirable in cases where:

- They imply an intrinsic superiority of one student or one work of art over another in the elementary grades. Art education should be directed toward developing the creative potential of a wide spectrum of student capacities.
- They might encourage a standardization of skill and technique by limiting student expression instead of developing diversity of expression.
- They tend to exploit students and teachers by only imposing the interests and objectives of the sponsors at the expense of art and expression. Effective instruction should be based upon the needs, interests and purposes of learners and teachers.
- They interrupt the planned developmental sequence of instructional experiences that are essential to effective instruction.
- They establish arbitrary standards which may be in conflict with those being developed within the planned instructional program.
- Agencies initiating contests for schools have not included art educators in the planning stages.

A Sample School Board Policy on Contests for Students

"Participation in contests is optional with the individual school. While there is no intent to refuse to cooperate with agencies sponsoring worthwhile contests, there is very definitely a desire to keep such cooperation within reasonable bounds. The following statements shall be a guide for determining participation in contests: (a) the primary educational aims of the schools and the needs and interests of their pupils must be a consideration at all times; (b) schools shall not be used to promote private or commercial interests; (c) schools shall not be used for direct sales promotion of individual competitive goods or services; (d) all materials or activities initiated by private sources shall be judged on grounds of their direct contribution to educational values, factual accuracy, and good taste; (e) consideration shall be given in all cases to protecting students and teachers against unreasonable added work and responsibilities; and (f) the administrator of each individual school shall see that specific rules and regulations for all approved contests are cooperatively developed with the sponsor and student organization or club. Such rules and regulations shall be made available to all participants and judges of said contests."

The following NAEA guidelines should be considered at the secondary level of competition:

1. The art teacher should assume the responsibility of making known to the student involved the specific rules of the art competition and the specific criteria upon which the artwork will be judged.

2. No work which has been directly copied from any published source should ever be entered into a competition unless the student has creatively modified or reinterpreted the original work using the student's own vision or style.* Only work that is the unique creation of the individual student can be entered in competitions. *Distinguish between blatant copying and inventive incorporation of borrowed motifs for a creative statement.

3. Students should not engage in reproducing other artists' visual images for the purpose of presenting them as their own creative work in competitions.

4. The art teacher should assume the responsibility of making the ethics of art competition known to students and to refuse to approve the entry of student work that carries any doubt as to its authenticity and originality. Keeping this policy in mind will also help avoid copyright infringement problems for the student artist.

5. The art teacher should assume the responsibility for aiding students in understanding that judgment of the work of art in any given contest is not a judgment of the worth of the creator, but only of the work itself in one particular instance.

The arts humanize us as individuals and as a society, encourage curiosity and self-expression, instill appreciation for the cultural origins and creative potential of others, and promote cooperation and communication.

INTEGRATED CURRICULUM / INTERDISCIPLINARY TEACHING

When working with the integrated model it is important for the teaching team to look for skills and concepts that can be blended to enhance the students understanding of the total learning experience. Art can offer both a tactile learning experience that will aid in greater comprehension and a better grasp of how to use what is learned in the real world. Making use of previous interdisciplinary learning to solve new problems and develop an understanding of the relationship between different subjects helps students not only learn better, but gives justification and meaning to the content of what is learned, thereby increasing motivation. In the integrated model art is given the same consideration as any other subject and often becomes a very effective tool that blends the other disciplines together, thereby helping students grasp learning as an on-going process to apply to all life situations rather than just segmented subjects required for graduation.

While these two approaches to teaching have much in common, they are still two separate entities and should be treated as such.

According to James Beane, integrated curriculum does not combine discreet disciplines, rather it transcends them, going above mere subject matter to answer the "Big Questions," and promotes reality-based learning by drawing its topics for themes from student concerns and world issues.

Interdisciplinary teaching refers to the coming together of two or more subject areas, each contributing lessons toward a common theme. Interdisciplinary teaching can tie together separate discreet subject areas without unduly disturbing subject area boundaries.

Each of these approaches has its merits and faults. Some feel that a subject-based approach is contrary to human nature and therefore has contrived and artificial boundaries that do not lend themselves to real life situations. On the other hand, detractors of the totally integrated curriculum contend that some subjects do not lend themselves to a thematic approach and much will be lost or distorted if subjugated to the thematic approach.

Whatever path you choose to start with, here are some suggestions and models for both approaches. No single approach is right or wrong except in its appropriate school context.

One model that can be used with either approach is the web. See page 37.

Interdisciplinary Web

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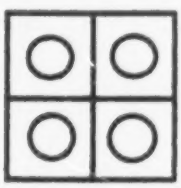
Starting with the arts, as demonstrated by webbing, naturally allows an interdisciplinary flow to various parts of a school's curriculum.

Although this example does not incorporate all disciplines, it can be considered a framework by which other models can be developed, through discussion and research by educators in the arts and sciences.

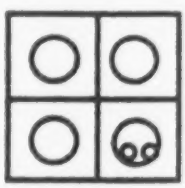
In order to make good choices, you must broaden concepts of options and outcomes that affect the arts. By diagraming and enumerating all possibilities, professional educators logically will conclude what is missing and what will enhance a student's learning. The goal should be to develop a clear model before any actions may be taken. The following pages of interdisciplinary materials are excellent examples of integrating the arts, multidivergent cultures, and inter- generational ideas into the classroom curriculum and should be considered a starting point for each school or school district to develop their own models.

Robin Fogerty's Models

Robin Fogerty describes several models for designing curriculum.



Fragmented



Connected

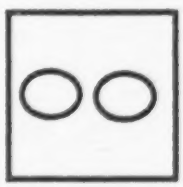
Nested

Within Single Disciplines

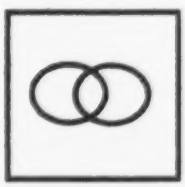
The traditional subject area curriculum leaves little room for integration, each subject being an entity unto itself. This model can be used by listing topics, skills and concepts and seeing where subject areas overlap. Fogerty calls this the **Fragmented Model.**

Other models that stay within a single subject area are the **Connected Model** and the **Nested Model**, or **Target Model**, which uses a ripple effect beginning with a single target concept and allowing that knowledge to lead them on to broader applications.

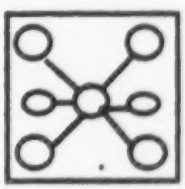
Next we examine some approaches to interrelating topics across several disciplines. Teachers can arrange and rearrange topics that support each other in several different disciplines. This is a new sequence and provides supporting material toward a central theme. In other words, teachers would scrutinize their individual curriculums and sequence units with ties to each other so that they are taught at the same time.



Sequenced

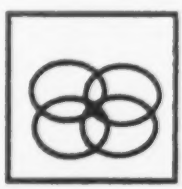


Shared



Webbed

Threaded



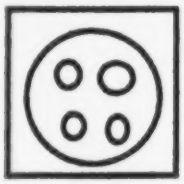
Integrated

Across Several Disciplines

In the **Shared Model** the teacher looks for shared concepts within two disciplines and plans lessons that support those concepts. In this way the concept is shared while the content areas reinforce the concepts.

The **Threaded Model** views all content through the context of "Big Ideas." Thinking skills, social skills, study skills and learning through all the disciplines are threaded together. Higher levels of thinking and questioning are emphasized above cognitive responses.

The **Integrated Model** uses a cross-disciplinary approach, blending the major disciplines and looking for common skills and concepts. As these commonalities occur, teachers on interdisciplinary teams match them and develop appropriate plans.



Immersed

Networked

Within and Across Learners

The **Immersed Model** is one in which integration takes place within the learner. All information taken in by the learner is absorbed and retained only as it pertains to the learner's special interests. Immersed learners constantly make their own connections to subjects that interest them.

The **Network Model** is learner directed. The learner seeks out sources and experiences that relate to his subject and in the process makes contacts with people in a number of related fields, thereby establishing his own network of learning.

These suggested models provide methods for any teacher to implement integration. It is suggested that teachers try several different approaches during the year as best fit their situations.

The models for integrated curriculum and interdisciplinary teaching are of no use if teachers do not know where to start planning.

It is essential that members of an interdisciplinary team be afforded common planning time. Only in this way can units be planned that are meaningful in all of the parts. The art department must take an assertive part in any interdisciplinary planning process.

Only interdisciplinary planning must begin with the choice of title or theme followed by a short description of what the learning experience will look like. State what problems students are trying to identify and solve. Consider student generated concerns and inquires and let the unit reflect those questions. State the major goals and objectives of the unit with consideration to all subject areas. The goals and objectives should be shown in their relationship to the existing curriculum. Develop activities that address the goals that provide learning experiences and opportunities for inquiry. At this time it is important to consider methods of evaluation. A schedule or time line should be developed at this point. Resources and materials available both in and out of the classroom will help to include community resources. Responsibilities of team members need to be clearly delineated. It is equally important to give time and space for reflection, comments and suggestions.

Business also benefits from education in the arts. Successful companies in our emerging global economy need more than technicians. They require men and women who thrive in an environment of multiple cultures and who understand the variety of needs among both employees and customers. Appreciation of music and related arts bridges the gaps among societies and offers young people valuable lessons in cooperation and sensitivity to others.

William E. LaMothe
Chairman of the Board and CEO
Kellogg Company

LESSON PLAN FORMAT SAMPLE

Lesson Title_____

Grade_____ Time Allotted_____

I. Cognitive:

Art Concepts/Content: (Sequentially ordered from simple to complex)
Concepts should be taken from a sequentially organized list, such as from the curriculum scope and sequence. Two or three concepts may be introduced within a single problem.

Instructional Objectives: (The learner will be able to...)
The teacher should use action words like identifies, constructs, draws, assembles, reports, recites, analyzes, compares, contrasts, designs, builds, sketches and initiates in constructing instructional objectives.

Motivation/Resources/Vocabulary: The "delicious idea" (problem) that stimulates the students to want to perform.

Critique/Evaluation: (Art Criticism)

Description: What do you see in this work of art in terms of its Sensory and Formal qualities?

Technique: Does the work of art show evidence of technical mastery on the part of the artist? Do the techniques and media employed enhance the work of art or do they overpower it?

Interpretation: Do the Expressive qualities of the work of art function to communicate a thought, idea or solution?

In the case of student work, does the finished art product solve the assigned problem? To what degree has the student remained within the parameters of the assignment? If the student has gone beyond the assigned parameters, has the student merely failed to consider all the components of the assignment or has he/she discovered and accumulated unforeseen learning that is of value?

II. Performance:

Instruction/Demonstration: (Facilitates learning by providing both a technical and cultural/historical background.)
This section becomes a listing of all the tasks the teacher must perform in order to teach the lesson.

Procedure: (What the student must do) This section includes a step-by-step list of what the student must do to complete the assignment in terms of studio activities.

III. Materials: (Media) A simple list of all the materials necessary for the student to solve the visual problem.

IV. Assessment: Select an appropriate assessment tool.

Museum experiences should be an important part of all art programs. Space does not allow for publishing the names and locations of all museums in the state. In addition to your area yellow pages, a source is **The Official Museum Directory** from the American Association of Museums, which may be owned by a local university or community museum or public library. Another valuable resource is **The Field Trip Handbook: A Guide to Visiting Museums** by Genean Stic.

Tips for Using Museums

I. Before the field trip. . .

A. Advance Arrangements
   1. Find out what the museum education department has to offer:
      * docents
      * planned tours
      * outreach programs such as art vans, buses, suitcases and traveling exhibits or people to visit your school prior to a visit
      * special galleries for children
      * admission charge
   2. Plan ahead:
      * Make reservations early whether you plan to use a docent or not.
      * Tell the tour coordinator your objectives of the visit.
      * Provide information about your group.
      * Visit the museum ahead of time, especially if you plan to conduct the tour yourself.
      * For teacher-directed tours, develop a student worksheet, game or other learning activity to be used during the visit.

B. Student Preparation
   1. Compose and send home necessary parent permission slips.
   2. Provide information to students related to works they will see via slides,video tape recordings (VTR), etc.
   3. Explain the purposes of a museum.
   4. Discuss roles of staff members of a museum, i.e. director, curator, security guard, etc. Obtain such information from the museum if needed.
   5. Create nametags for students to wear to help the docents personalize their interactions.
   6. Discuss museum manners and discipline policy, such as not touching artwork.

II. During the field trip. . .

A. Arrive on time/leave on time.
B. Model appropriate interests, questioning and behavior for your students.
C. Extend teaching with an activity.
D. Be watchful of discipline problems before an employee needs to step in.

III. After the field trip. . .

A. Follow the visit with discussions reviewing major points, have students experiment with a particular medium they saw and find out about their interest or write a poetic reflection or journal reflection.
B. Provide feedback to the museum.
C. Conduct a trip assessment.

Art teaches our children to become life-long learners. The arts have value and significance for daily life. They provide personal fulfillment, whether in vocational settings, avocation pursuits, or leisure. Attributes such as self-discipline, the collaborative spirit, and perseverance, which are so necessary to the arts, can transfer to the rest of life.

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NEEDS OF SPECIAL STUDENTS

Two laws that are affecting art teachers, as well as others are Public Law 94-142 (1973) and Section 504 of the Federal Rehabilitation Act. Public Law 94-142 grants "education in the least restrictive environment" to all students with disabilities. Section 504 states that no student shall be excluded from participation on the basis of his or her ability. The purpose of this act was to assure that all people with disabilities have available a free, appropriate public education and related services designed to meet their unique needs. This means that students with disabilities must be educated to the fullest extent possible in the same manner as their peers.

While there is a need to be informed about the students' learning needs, we should not limit activities on that basis. The more a teacher knows about his or her students, the more likely the teacher is to meet the students' individual needs and be satisfied with the outcome. Most art teachers are not expected to have an extensive background in special education, however, special education teachers, parents, para-professionals and peers are an excellent resource.

When appropriate, students with special needs may need adapted equipment and materials to complete the assigned work and to participate in classroom activities. Frequently these adaptations are easy-to-construct devices made from ordinary materials, such as Velcro wristbands or clothespin chalk/crayon or pencil holders. Simple adaptations allow students the freedom to do the same activities as their peers. Students with special needs must be allowed to express their own thoughts in their work.

The environment in which the special needs student deals with art must also be examined. The removal of possible barriers and making art activities more physically accessible are important concerns for teachers.

Special education teachers and art teachers must work together and use the knowledge of both to meet the needs of all students. Cooperation between both of these educators should lead to the best individualized program possible for the student. They should be aware of the potential that artistic expression may have in the overall educational development of students with disabilities.

Not all children who have a disability require special education; many are able to and should attend school without any program modifications. However, the following definitions as listed in the Kansas State Regulations for Special Education (effective June 1, 1993) will assist you as you work with students with disabilities.

1. **Exceptional Children**–those children who have autism, mental retardation, specific learning disabilities, hearing impairments, language impairments, speech impairments, behavior disorders, physical impairments, other health impairments, severe multiple disabilities, deaf-blindness, traumatic brain injury, and visual impairments.
2. **Assistive technology device**–any item, piece of equipment or product system whether acquired commercially off the shelf, modified, or customized, that is used to increase, maintain, or improve functional capabilities of individuals with disabilities, but shall not include individually prescribed medical devices, such as eye glasses and hearing aids.
3. **Autism**–a severe and pervasive lifelong developmental disorder manifesting itself before 30 months of age. Children with autism exhibit chronic impairments in the ability to learn, communicate and interact with others in their environment.
4. **Behavior disorder**–a condition with one or more behavioral characteristics that are: (a) exhibited at either a much higher or much lower rate than is appropriate for one's age; (b) documented as occurring over an extended period of time in different environmental settings such as the school, home or community; (c) interfering consistently with the student's educational performance. This interference with educational performance shall not be the result of intellectual, sensory, cultural or health factors that have not received appropriate attention.
5. **Deaf-blind**–the condition of auditory **and** visual impairments that causes such severe communication and other developmental and educational problems that the individual cannot be accommodated in special education programs solely for the hearing impaired or the visually impaired.
6. **Hearing impairment**–loss of auditory functions sufficiently severe to affect the ability to communicate with others or to develop communicative or learning skills.
7. **Mental retardation**–significantly sub-average general intellectual functioning that exists concurrently with deficits in adaptive behavior, causing adverse effects in educational performance and ability to acquire the skills necessary for making decisions in actual life situations.
8. **Other health impaired**–limited strength, vitality, or alertness that interferes with participation in educational experiences.

9. **Physical impairment**–means a physical disability of such severity as to adversely affect educational performance.
10. **Specific learning disability**–a disorder in the ability to learn effectively with respect to one's own potential when presented with an appropriate regular instructional environment. The student's ability to listen, think, speak, read, write, spell, or do mathematical calculations may be affected. This term does not include students who have learning problems that are primarily the result of visual, hearing, or motor handicaps, or mental retardation.
11. **Traumatic brain injury**–an injury to the brain caused by an external physical force, resulting in total or partial functional disability or psychosocial maladjustment that adversely affects educational performance.
12. **Visual impairment**–limited vision that interferes with educational or developmental progress. The term includes students who may partially see and students who are blind.

The following definitions are from the Clearinghouse on Handicapped and Gifted Children, The Council for Exceptional Children:

Attention Deficit Hyperactivity Disorder (ADHD)

According to the criteria in the *Diagnostic and Statistical Manual of Mental Disorders* (3rd ed., rev.) (American Psychiatric Association, 1987), to be diagnosed as having ADHD a child must display, for 6 months or more, at least eight of the following characteristics prior to the age of 7:

1. Fidgets, squirms or seems restless.
2. Has difficulty remaining seated.
3. Is easily distracted.
4. Has difficulty awaiting turn.
5. Blurts out answers.
6. Has difficulty following instructions.
7. Has difficulty sustaining attention.
8. Shifts from one uncompleted task to another.
9. Has difficulty playing quietly.
10. Talks excessively.
11. Interrupts or intrudes on others.
12. Does not seem to listen.
13. Often loses things necessary for tasks.
14. Frequently engages in dangerous actions.

Undifferentiated Attention Deficit Disorder

In this form of ADD the primary and most significant characteristic is inattentiveness; hyperactivity is not present. Nevertheless, these children still manifest problems with organization and distractibility, and they may be seen as quiet or passive in nature. It is speculated that undifferentiated ADD is currently underdiagnosed, since these children tend to be overlooked more easily in the classroom. Thus, children with undifferentiated ADD may be at a higher risk for academic failure than those with attention deficit hyperactivity disorder.

"The arts not only give expression to the profound urgings of the human spirit, they also validate our feelings in a world that deadens feeling. Now more than ever, all people need to see clearly, hear acutely, and feel sensitively through the arts. These skills are no longer just desirable. They are essential if we are to survive together with civility and joy."

Ernest L. Boyer
Carnegie Foundation
for the Advancement of Teaching

A SAFE WORK ENVIRONMENT

The responsibility for providing a safe work environment is shared by teachers, staff, principals, administration and school board. The teacher must control many physical and human nature conditions to avoid student injury in the art room. Student behavior will be affected by direct safety education and teaching example. Promoting early safety habits will encourage students to accept the responsibility for accident prevention.

A school district can be charged with the wrongful acts of its employees. School authorities will generally recognize the teacher as negligent in most accident cases if proper safety is not followed. It is the teacher's obligation to recognize and eliminate factors that may contribute to the cause of accidents.

Safety checklist:

Safety is of constant concern in the art room. Respond to all items by rating with the following code. Rate each item as S-satisfactory; U-unsatisfactory (needs immediate attention); NA-not applicable.

Accident preventing conditions:

_____ Protective guards on all machines
_____ Appropriate tabletop materials for tasks: cutting; painting; heat resistant; etc.

_____ Approved safety storage cabinet for flammable materials
_____ Appropriate ventilation for specific activities
_____ Adequate lighting for visual arts activities
_____ Immediate access to running water
_____ Food and drink prohibited from working areas
_____ Access to emergency equipment: fire extinguisher; eyewash stations; etc.
_____ Access to protective equipment: goggles; masks; gloves; etc.

Teacher precautions:

_____ Provide written report of defective machinery or hazardous conditions (submit to the school principal, keep a copy).
_____ Keep hazardous tools and equipment covered or locked when not in use.
_____ Post rules above or near tools and machines, establish safety zones.
_____ Plan and maintain a safe and orderly arrangeent of tools and machines.
_____ Keep aisles and exits clear.
_____ Keep fire extinguisher on the wall.
_____ Label all materials.
_____ Keep flammable materials in an authorized storage room.
_____ Keep a continuous check on the safe use of gas.
_____ Be aware of special student considerations: allergies; fainting; pregnancy; epilepsy.
_____ Minimize skin contact, inhalation and ingestion of hazardous materials/chemicals, gas fumes, dust from dyes, pigments and glazes, etc.

Safety instruction:

_____ Demonstrate the correct use of tools and machines.
_____ Give safety tests before permitting students to use tools and machines (keep most current tests on file).
_____ Demonstrate how and when to use personal safety equipment: goggles, masks, gloves, etc.
_____ Provide students with safety information; use graphic aids or bulletin boards to emphasize safety.
_____ Know and practice how to use an emergency alarm.

Student responsibility:

_____ Properly use tools, equipment and supplies.
_____ Act in a manner conducive to the safety of self and others.
_____ Notify the teacher immediately in case of injury.
_____ Recognize the danger ofhorseplay and inattentiveness.
_____ Keep floor and work areas clear of litter, paint and water.
_____ Wear face masks, goggles, ear plugs or gloves for protection if the situation requires.

Contaminated waste disposal:

_____ District designated bio-hazards waste disposal container for contaminated items.
_____ Gloves for coming in contact with blood and bodily fluids.
_____ District designated bio-hazards waste containers for disposal of contaminated tools (a fresh 10% bleach solution may be used to sterilize in lieu of disposal).
_____ Instructor immunization for hepatitis.

Material selection:

The teacher has the legal responsibility to select safe art materials and tools. Products that contain a hazardous label are specifically prohibited for K-6 purchase by Federal law. Malpractice, civil or professional liability claims could result from the teacher's failure to comply. Look for products that are certified with the Art and Craft Materials Institute and Ceramic Manufacturers seals shown below.

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_____ Keep a Material Safety Data Sheet (MSDS) on file for all substances in use.
_____ Use tools with students age-appropriate for control and dexterity.
_____ Label supplies when transferred from original containers.

Negligent situations:

_____ Absence of teacher when students are in the classroom
_____ Leaving an unqualified person in charge
_____ Use of equipment that does not pass minimum safety standards
_____ Unauthorized use of the classroom; allowing students to work without supervision after class time; permitting students that aren't enrolled to use equipment
_____ Failure to administer safety tests
_____ Failure of the teacher to foresee the resulting consequences to students' actions and behaviors

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We cannot live without art. It is everywhere – it surrounds every aspect of our society. Art has so permeated our daily lives that we often are unaware of its presence. It is a powerful economic force – from fashion to architecture, from the creation and design in every manufactured product we use in our daily lives. Visual art is used to achieve a multitude of purposes, it can entertain and beautify, it can teach or persuade.

STAGES OF ARTISTIC DEVELOPMENT

How do children grow artistically? As in other areas of their lives, children's artistic development can be recognized and useful to teachers. In **Children and the Arts** Hargreaves (1989) defines artistic development as involving both behavior and skill in an art form such as the visual arts. Many philosophers, psychologists and educators have described children's graphic development in general stages that are explained through cognitive approaches, although others have considered aesthetic development as a basis.

Why should teachers know about children's artistic development? As a record of their intellectual, emotional and social growth, children's artwork allows teachers opportunities to learn about their students' lives, interests and needs. Their artwork also offers insights into how they think and if they understand. In order to plan developmentally appropriate art lessons this knowledge is crucial. In order to guide our students, a general outline of their graphic development is essential.

In **Emile** (1761) Jean-Jacques Rousseau recognized that children's markmaking began simply and became more complex over time. He suggested experientially based activities and working along with students to guide this artistic development. Others have declared that the connections between making marks and concept building could be termed "visible" thinking or problem solving in action. It is the child's growing ability to organize ideas and to use the nonverbal processes of manipulating, sorting, constructing, integrating symbols and appreciating other points of view that are the basis for acquiring cognitive skills.

A general outline of artistic development begins with tool use and discovery of materials. Through these explorations the artistic product is then recognized as having meaning which leads to symbolic development. After considerable practice and use of their symbols to communicate, children confront the expectations of their culture and in America this leads to a concern for learning visual rule systems in order to depict objects and events realistically. When these rules are mastered, artistic intent becomes the issue for adolescents. The following brief descriptions of these developmental stages should be supplemented by several authors. Their articles, books and charts are listed in the Reference.

Age ranges are offered with these stages as suggestions only. Individuals may progress rapidly at times and whole groups may seem to stop at a plateau. As in other areas of learning, these spurts and calm periods allow for variety and depth in instructional options. Observing your own class' behaviors and products will help in determining your lessons.

Scribbling 2-4 years

In the broader arena of communication development through the senses, artistic development is often compared with parallel development in spoken language. Both of these developing systems are often dismissed as "just" scribbling and "just" babbling. However, this beginning tool use leads to behavior and later skills that enable children to learn other communication systems such as letters and numbers.

In the case of scribbling, control of the tool allows marks made as a result of physical movement to be noticed and practiced. These dots are dragged to form lines which are repeated, change direction and enclose to form shapes. Kellogg (1970) researched approximately one million drawings of preschool children to look for patterns in their scribbles. She described 20 kinds of marks and 17 placement patterns that are the basis for our organizational knowledge. This artistic development empowers children to influence and control their environment. Once the connection is made between a mark and a meaning through naming and play then dots, lines and shapes become the basis for our graphic communication in drawing, writing and using numbers as symbols.

Children need safe materials to explore through their tactile, kinesthetic and visual senses during this phase. A designated place and time to practice these foundation skills are also important. Encouragement and interest from adults will assist their efforts to recognize and use their developing symbolic skills.

Symbolic Stages 4-8 years

These stages may be labeled as Pre-schematic / Pre-representational and Schematic or Representational. The earlier stage begins the search for symbols to represent thoughts through combinations of shapes, lines and dots. Shapes with dots as facial features become a human figure if vertical lines are attached (tadpole man) or an animal if arranged horizontally. These symbols become increasingly differentiated and detailed as the child is discovering her or his needs to communicate. A rectangle with an arched line becomes a handbag to be "picked up" or wavy lines become roads with racing objects and noises. These symbols are generalized in category (i.e. representing all dogs) and often change in composition daily. Symbols are presented floating above the edge of the paper as baseline or radiating from a central object. Colors are usually selected on the basis of preference. As the child gains control and finds it necessary to communicate stories more clearly, symbols will become fixed as schema.

In the Schematic stage children repeat their geometric shapes as more specific symbols. Figures are still frontal, but heads might include profiles. Color relates to individual specifics and to cultural conventions such as the sky is blue, sun is yellow and grass is green. Clarity of symbols is important to present the interrelationships demanded of the narrative. The organization of space also shows the child's knowledge of gravity with objects perpendicular to any baseline and the consideration of multiple views to show inside and outside details. Often all the space will be filled with schema used in a variety of ways, but each schema will have its own separate space. For emphasis, exaggeration of people, actions or objects is used.

Many researchers have considered the problem solving activities that these children develop to show what they know during this phase of graphic development. Their artwork is often useful in assessing this knowledge. However, the ease of communicating with graphic symbols becomes more frustrating as the child's expectations of realistic images does not keep up with his or her skill development.

Realism 8-12 years

Children want to know the right "rules" in all phases of their educational development during this stage. In graphic development much of their schematic solutions are perceived as unsatisfactory. Figures are less geometric, but emphasize differences between girls and boys. They often appear stiff with shoulders, muscles and joints that curve. Three-quarter views are attempted and some shading is tried. Details are added for identification and realism. Depth becomes important as objects overlap or are inferred. The plane and horizon appear while the baseline disappears. Color is used to enhance the forms.

During this phase the knowledge from previous stages is both used and discarded. Children need to be shown several types of solutions to their problems of representing the figure and objects in space. Teachers, peers and visual resources can assist this process. They need time to practice these options and encouragement. Drawing from observation is recommended by many researchers. Differentiating kinds of graphic systems needed for visualizing a math problem, diagramming a timeline, developing a map, designing a sign, observing and recording a science project, or expressing a feeling is

crucial to broadening and continuing all learners' artistic development.

Adolescent Art 13-18 years

Adolescents are changing physically, emotionally, socially and intellectually. They are often concerned with their ability to express personal or political views on these changes in artwork. They understand that visual images are powerful ways to convey experience. During this stage their technical skills may need to be continually developed as well as their discussion skills, which allow them to perceive and reflect upon their own and others' artistic intentions. Figures become proportional, have joints that bend, show volume and are more naturalistic. Often they are emphasized for expressive purposes. Color is used both actually and abstractly. Space includes visual perspective.

Showing the relevance of their participation in art is critical during this stage to their future roles as maker, perceiver, critic and supporter of the arts. Involving the community of the school, the outside environment and surrounding community as resources will assist this goal.

Summary

This brief overview has described the artistic stages of development from the beginning markmaking of the preschooler, to the symbolic development needed for communication in primary education, the cultivation of realistic representation during intermediate elementary education and finally to the consideration of the artist's intentions in secondary education. Students in any of these stages may show characteristics from different stages in specific artwork. These are transitional pieces that can be analyzed to consider the problems presented. Teachers may then challenge students with more complex problems or provide technical information and visual resources as solutions.

Exemplary artwork from many sources should be offered. Direct experiences such as demonstrations or viewing and discussing real artwork are the most beneficial. Secondary sources such as reference sheets, books or art reproductions (prints, posters, slides) are also helpful. Replicating, rearranging or reconceptualizing an artwork or art style can be an intense learning experience.

There are many art education texts and articles with explanations of the stages of artistic development. The selection of resources listed on the Reference page may assist in further research.

TECHNOLOGY

Technology may be considered a contemporary art form. Technology may be considered as a new tool to develop a variety of art products. However it is considered, technology is being used in a multitude of workplaces. Computer-generated art is a growing field. The graphic designer, the interior designer, the architect, the filmmaker and the medical illustrator all use technology as an art tool, as do many others. Many clerical people are asked to layout newsletters and to use a variety of technology to assist with the preparation of presentations. All of these situations and others provide rationale for students' becoming visually literate through technology.

Students now may access art reproductions and information from around the world through CD-ROMs and Laser Discs and network servers at a much lower cost than the textbook. The art teacher can enhance his/her educational delivery with the use of many kinds of technology and the student can incorporate many forms of technology in art production. As we prepare our students to enter a variety of jobs, we must give them opportunities to use what is available now.

Since a list of specific recommended hardware or software written today may be outdated in the near future, we will not attempt to provide such a list. It is imperative that the art teacher develop and maintain a knowledge and level of skill with current products and programs by reading, attending classes, workshops or conference presentations, and learning from colleagues.

The following items are appropriate for an art program: CD-ROM computer (with at least 8 meg. RAM), appropriate software, color printer (laser is best), drawing tablet, scanner, compact disc player, television monitor, VCR, Laser Disc player (with bar code reader), modem, servers, video camcorder, digital still camera, and color copier.

Art gives us a sense of who we are. Art has a long history of connecting our past with our future. The creation of art has played a valuable role in creating cultures and building civilizations. Learning about the art in these cultures and civilizations can be a valuable resource in education. It brings us face to face with ourselves and what we sense lies beyond ourselves.

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TIME AND SCHEDULING STANDARDS

Possibly no subject employs a greater variety of learning activities than art education–lecture, discussion, demonstration, audio-visual programming, field trips, group and independent projects, and the production of art objects in many different media. These impose certain requirements of time. In some media, the technical process requires extended work periods and permits interruption at only certain times. A trip to the museum may be counter-educational if the students must be rushed past the art works without time to contemplate them. Creative self-expression and productive self-management cannot be promoted in periods so brief that lock-step direction is necessary and individual time patterns for imagination, reflection, and experimentation are impossible. If art is to develop from and contribute to the life of learning in the school, flexibility in scheduling is essential, and the regularly scheduled art periods must be long enough to nurture, rather than prevent, the creative process.

Basic

1. The regularly scheduled and supplementary time allocated to art education is sufficient to meet the basic quality standards for curriculum.
2. Regularly scheduled class periods planned for art production must provide time for instruction, motivation, distribution of materials, production, clean-up, and evaluation.
3. In scheduling itinerant teachers, time is allotted for travel between schools or classes and for preparation for the next art experience.
4. In scheduling itinerant teachers, time is allotted for travel between schools or classes, and care is taken to avoid scheduling classes in sequence at widely separated locations in the building.
5. Flexibility enables classes, small groups, and individuals to engage in art activities when there is special need, interest or opportunity.
6. Field trips and other community-based learning experiences are timed and scheduled as an integral part of the curriculum.
7. Art classes meet within the regular school day.
8. Art experiences, conducted by a certified art specialist, are provided throughout the year for all students in grades K-6, totaling at least 100 minutes weekly, in a flexible time frame. (ELEMENTARY)
9. If the classroom teacher has useful instructional aids, these are sent to the artroom with the class. (ELEMENTARY)
10. Art classes meet as often and as regularly per week throughout the semester or year as other academic subjects, and receive equivalent academic credit. (MIDDLE/JUNIOR HIGH SCHOOL)
11. In grades 9 through 12, courses emphasizing studio or art history and criticism are scheduled for at least 200 minutes weekly, and receive equivalent academic credit. (SENIOR HIGH)

Superior

1. a. The regularly scheduled and supplementary time allocated to art education is sufficient to meet the superior quality standards for curriculum.

   b. In addition to regular instruction, time is provided for supplementary independent and individual art experiences in the regular classroom or the art studio.
2. Cooperative planning provides in advance for anticipated extraordinary art activities.
3. The schedules of art staff assigned for supplementary instruction for classes, groups, and individuals, e.g., gifted students' special interests, projects and interdisciplinary activities include appropriate allocations of time.
4. Specially interested students are able to study in the community library, museums, galleries, or other sites.
5. Opportunities for the specially interested and/or talented students are offered and encouraged beyond the regular school day.

Elementary

6. Art experiences, conducted by a certified art specialist, are provided throughout the year to all children in grades 2-6, totaling at least 180 minutes weekly, in a flexible time frame.
7. In grades K-1, art experiences are provided at least once each day.
8. Other than fixed periods in the school day, art experiences arise from timely interests and need for visualization, that is, a spontaneous motivation growing out of regular classroom work or any unusual happening such as a change in weather or some personal group experience.

Middle and Senior

9. Modular scheduling provides longer class periods for certain art, studio and field experiences.
10. An art club or special interest class is regularly scheduled.
11. At least one visual art course is required at the senior high level.

Business leaders are looking for employees that show leadership abilities, have interpersonal skills and can solve problems. They must have the self-confidence to take risks and be innovative. Art teaches children that there can be multiple solutions for a single problem. It gives them a variety of ways to make connections and see different perspectives. In art children learn to have the courage to be original thinkers. It is an indispensable means of making us cope with the challenges of human experience and to persevere.

Glossary of Terms

A

Abstract/Abstraction - Forms created by the artist but usually derived from objects actually observed or experienced. Usually involves a simplification and/or rearrangement of natural objects to meet the needs of artistic organization or expression. Sometimes there is so little resemblance to the original object that the shapes seem to have no relationship to anything ever experienced in the environment.

Accent - Any stress or emphasis given to elements of a composition which makes them attract more attention than other features which surround or are close to them.

Acrylic - A polymer-based, water-soluble paint with fast drying abilities.

Additive Process - An approach to production of art work whereby the whole is comprised of the sum of successively combined smaller parts.

Aerial (Perspective) - A view of an object from a vantage point above ground level (bird's eye view)

Aesthesomatry - The use of multiple straight lines in combination to imply curves and contours and, when used in 3D projects, to define space and mass.

Aesthetics - The theory of the artistic or the "beautiful"; traditionally a branch of philosophy, but now a compound of the philosophy, psychology, and sociology of art. Aesthetics is no longer confined to determining what is beautiful in art but, now attempts to discover the origins of sensitivity to art forms, and the relationships of art to other phases of culture (science, industry, morality, philosophy and/or religion)

Alliteration - Succesive commencement of two or more components in a composition that have similar characteristics but vary slightly enough to be distinguishable from one another. Example: A pattern of two or more similar images or objects but, where the sequence is varied such as "dot, dot, circle then dot, circle, dot, then circle, dot, dot, then dot, dot, circle, then dot, circle, dot, and so on.

Amorphous - Without clarity or definition; formless; indistinct and of uncertain dimensions

Analogous (Colors) - Neighboring colors, three to five adjacent to each other on the color wheel and in which a common hue can be found; such as blue, blue-violet and violet.

Applied Art - Those arts whose function and application serve a practical end.

Approximate Symmetry - The use of forms which are similar on either side of a vertical axis. May give a feeling of the exactness of equal relationship but are sufficiently varied to prevent visual monotony.

Art Criticism - Critical analysis and inspection of works of art. Analyses may be conducted in essentially two approaches:

- ***Formal*** - Traditional approaches to critical analysis such as that suggested by Edmund Feldman. Formal art criticism involves four phases, physical description of the work; 2)Analysis in terms of the use of elements and principles of art; 3)Interpretation of the artist's message (if any); and, 4)Judgement on the critic's part as to his/her assessment of quality, merit and/or likes and dislikes.
- ***Informal*** - Casual dialogue between two or more critics, vocal responses to works in terms of merely emotional or intuitive feelings and/or Aesthetic Scanning are examples of informal art criticism methods. Aesthetic Scanning is a process suggested by Harry Broudy that involves dialogue focusing on sensory, formal, technical and expressive qualities of works of art. There is no mandatory sequence to which of these areas should be discussed and, typically the discussions may switch back and forth from one to the next. Another informal approach is Karen Hamblen's Dialogue Art Criticism which is similar to Aesthetic Scanning. One person leads the discussion with a preconceived list of questions about a specific work of art. As the discussion continues the questions are often dispensed with and the dialogue produced by participants suggests directions for additional inspection and other questions.

Assemblage - Creation of works of art by combining various found materials in the state they are discovered; little or no manipulation of their size, shape, color, etc.

Assess (Assessment) - [As used in this document] The process of judging student behavior or product in terms of some criteria (Clark, 1975). Assessment may include but is not limited to, what is normally considered testing. Evidence may also be assessed from discussions of works of art, museum visit worksheets, essays, group art production work, writing samples, and so forth. Assessment may use a variety of means to record evidence of student learning, such as rating scales, observation checklists, content analysis, or interviews.

Asymmetrical Balance - A form of balance attained when the visual units on either side of a vertical axis are not identical but, are placed in positions within the pictorial field so as to create a "felt" equilibrium of the total form concept.

Atmospheric - (Associated with Aerial Perspective) The illusion of deep space produced in graphic works by lightening values, softening contours, reducing value contrasts, and neutralizing colors in objects as they recede

B

Balance - A feeling of equality in weight, attention, or attraction of the various visual elements within the pictorial field as a means of accomplishing unity.

Baseline - As a child reaches the age of six or seven, he/she typically enters what has been called the "Schematic Stage" of development (Lowenfeld & Brittain, 1982). As this stage, the child identifies everything in his/her environment existing on the "ground" represented by a horizontal line drawn across the page near the bottom. All objects drawn by the child rest firmly on this line. In architectural renderings or schematic drawings, the baseline refers to the original line drawn from which all other lines, images and measurements are referenced to.

Bas Relief - Works of art where the images are raised from the rest of the picture plane only enough to be perceptable by cutting away the negative space material.

Biomorphic Shapes - (Also, see "Organic") Shapes which are irregular in form and resemble the freely developed curves found in organic life.

C

Calligraphy - The art of hand lettering involving the use of flowing rhythmical lines which intrigue the eye as they enrich surfaces; the art of "beautiful writing".

Caricature - A picture representation that exaggerates or distorts characteristics or peculiar features.

Cartoon - 1) A full-scale design for a picture, ornamental motif or pattern, or the like, to be transferred to a fresco, tapestry, etc. 2) A humorous drawing

Chiarescuro - The treatment of light and dark in a pictorial work of art.

Chroma - The relative brilliance or intensity of a color.

Chromatic - Relating to color

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Classic(al) - Art forms which are characterized by a rational, controlled, clear, and intellectual approach. The term derives from the ancient art of Greece in the 4th and 5th centures B.C. The term classic has an even more general connotation, meaning an example or model of first rank or highest class for any kind of form, literary, artistic, natural or otherwise. Classicism is the application or adherence to the principles of Greek culture by later cultural systems such as Roman classicism, Renaissance classicism, or the art of the Neo-Classic movement of the early 19th century.

Cognitive - Something known or perceived; the act or process of knowing and learning for future recall. Usually refers to discrete and concrete information; obvious and unrefutable, tangible evidence and facts that can be measured through objective means.

Collage - Composition made by assembling collections of disparate objects and adhering them onto a flat surface. Similar to papier colle except that materials of all kinds can be used.

Color - One of the essential elements of art. The character of surface created by the response of vision to the wavelength of light reflections.

Commercial Art - Those fields within the greater realm of art which deal with creating designs for objects for the express purpose of sale in quantity such as in manufacturing. Commercial art is a feild within general design and includes package and fashion design, textile design, illustration, product label design, marketing and advertising.

Communicate - To impart knowledge or a message; make known. To transmit, verbally or visually, a meaning or opinion. To communicate requires both a sender and a receiver. Art work may convey any number of meanings or messages depending upon the viewer (receiver) and each person's interpretation of the message, though different from all others' impressions, may be equally valid. And, each of the messages received may be different from the artist's intentions and still remain legitimate.

Complementary Colors - Two colors which are directly opposite each other on the color wheel.

Composition - The arrangement and organization of parts into a unified whole; all parts unite to form a new total relationship.

Concave - A shape that curves inward and appears to be hollow.

Concept - A comprehensive idea or generalization which brings diverse elements into some basic relationship.

Content (Meaning) - The essential meaning, significance, or aesthetic value of an art form. The psychological or sensory properties one tends to "feel" in art forms as opposed to the visual aspects of a work of art.

Contour - The outer surface of an object or figure, usually bounded by a line, by a change of color, or by a change in texture.

Contrast - The difference between elements or the opposition to the various elements.

Convex - A shape that is bulbous in the center and thins toward the edges; protrudes toward the viewer.

Cool Colors - Colors usually associated with coolness, i.e., earth, sky, shade of a tree, green grass, etc.

Creativity - Unique individual expression formulated without obvious or deliberate reference to a preconceived idea produced by another person.

Curvilinear - Stressing the use of curved lines as opposed to rectilinear which stresses straight lines.

D

Decorative - The quality which emphasizes the two-dimensional nature of any of the visual elements. Decoration enriches a surface without denying the essential flatness of its nature.

Decorative Shapes - Two-dimensional shapes which seem to lie next to each other on a picture surface; shapes which divide or break up the pictorial surface into smaller areas.

Decorative Space - A concept in which the visual elements have interval relationships in terms of a two-dimensional plane.

Decorative Texture - A textural pattern that serves as decoration on a form.

Decorative Value - A type of pattern dependent more on the standard or 'local' value of shapes rather than the representation of light and shadow; essentially a two-dimensional use of pattern.

Depth - A dimension taken through an object or body of materials showing three dimensions; height, width and 'depth'.

Depth of Field - The distance between the nearest point and the furthest point in the subject which can be brought to acceptably sharp focus on a common focal plane. Outside of photography, depth of field refers to replicating objects into a work of art with correct relative position of one item to another, size, values and clarity in details to truly relfect an accurate depiction of what the artist is looking at.

Design - To outline, sketch, or plan a work of art in a skillful manner. Also a work of art possessing all the principles of design.

Developmentally Appropriate - Setting a single or series of performance expectations for a student sensitive to that child's ability to meet or exceed the challenge and evidence that the child has mastered prerequisite learning before introduction of new information and/or being assigned new tasks.

Differentiate - To perceive the difference(s) in or between. To mark differently from other such things. To distinguish between.

Discipline-Based Art Education - An educational approach to art education that involves four primary areas of study or "domains". The four domains are:

1) Studio Production (producing works of art)
2) Art History (history and evolution of art)
3) Art Criticism (study of art work in terms of physical properties and dimensions; analysis of the elements and principles employed in a work; interpretation of the meaning of the work and/or the artist's intent; and, judgement in terms of likes/dislikes and quality)
4) Aesthetics (study of the nature of quality and beauty)

Distortion - Any deliberate change or alteration by the artist of a natural shape, form, size, position or general character of forms based on visual perception, when those forms are organized into a pictorial image. Any personal or subjective interpretation of natural forms must necessarily involve a degree of distortion.

Dominance/Emphasis - The principle of visual organization which suggests that certain elements should assume more importance than others in the same composition. It contributes to unity by emphasizing that there is one main feature and that other elements are subordinate to it.

Drawing - Two-dimensional art expressions using pencil, chalk, crayon, pen and ink or other media as differentiated from prints and paintings. A direct method of media application creating a one-of-a-kind artwork.

Dynamic - Suggestive of force, movement and/or tension between/among components of a composition; not static. (See "Moments of Force, later in this glossary.)

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E

Eclecticism - Compositions or settings combining objects and features derived from numerous and diverse sources or eras. Non-adherence to any one method or system; rather, using what is perceived to be the best features from any number of methods. Usually refers to artists who incorporate features taken from a number of historical periods in their compositions.

Economy - A solution to a visual problem by eliminating unnecessary complexity. Economy is often associated with abstraction, implying a process of paring things down to the barest essentials.

Elements of Art (Structure) - The basic visual signs as they are combined into optical units which are used by the artist to communicate or express his/her creative ideas. The combination of the basic elements of line, shape, texture, color, value and form represent the visual language of the artist.

Emphasis - (See Dominance)

Explicit - Fully and clearly evident or expressed; leaving nothing to question or guesswork; unequivocal, precise, exact.

Expression - A general term meaning the special characteristics of form which mark the work of an artist or group of artists. The "style" or "manner" in which artists attempt to say something about their times in terms of artistic forms then considered to be of aesthetic merit.

Expressionistic - Art in which there is a desire to express what is "felt" rather than what is perceived or reasoned. Expressionistic form is defined by an obvious exaggeration of natural objects for the purpose of emphasizing an emotion, mood, or concept.

F

Fantasy (Art) - Departure from accepted appearance or relationships for the sake of psychological expression - may exist within any art style but, usually thought of as in opposition to realism; unencumbered flights of pictorial fancy, whim, caprice, freely interpreted or invented.

Fine Arts - The appreciation and the expression of the arts, such as dancing, drama, visual art, music, architecture and literature.

Flat Color - An even or uniform area of color with no tonal gradients usually with a matte finish.

Foreshortening - The apparent visual compression or distortion of forms in a composition to indicate depth in space.

Form - The arbitrary organization or inventive arrangement of all the visual elements according to principles which will develop an organic unity in the total work of art. An object which possesses all three dimensions (width, height and depth). ***Form (Meaning)***, Another term for content.

Formal (Symmetrical) - Precise development in a design or arrangement where features or elements used in one half of the composition exactly or nearly so, equal those in the other half.

Free Forms - Forms having no definite shape; usually organic, as opposed to geometric.

Function - The application of structural elements in art of some utilitarian purpose.

G

Genre - Compositions which emphasize themes of domestic and everyday events of a specific era.

Geometric - Those shapes or forms created by the exact mathematical laws of geometry such as the sphere, pyramid, cube, cone and cylinder.

Gesture - A work which uses lines to show movement and action in contrast to the natural appearance of an object; detail is forsaken in deference to emphasizing or depicting motion.

Graphic - Refers to forms physically existing in a two-dimensional space relationship. Example: The graphic arts would refer only to those arts whose elements are present on a two-dimensional surface although they might give the illusion of three-dimensional quality.

Graphic Arts - Any of the visual arts that involve the application of lines or strokes to a two-dimensional surface; two-dimensional art forms such as drawing, painting and printmaking; also may refer to the techniques employed in producing newspapers, magazines and/or books.

H

Harmony - The unity of all visual elements of a composition achieved by the repetition of the same characteristics or those which are similar in nature.

Highlight - The area of a form which directly receives the greatest amount of light falling on it.

Horizontal - A line or plane, positioned and viewed side to side.

Horizon Line - An imaginary line usually at eye level of the observer, where the sky appears to meet the earth.

Hue - Designates the common name of a color and indicates its position in the spectrum or on the color wheel. Hue is determined by the specific wavelength of the color in the ray of light.

I

Iconography - The language of symbols, images and pictures. The representation of abstract ideas and concepts through a system of symbolic imagery.

Illuminations - Decoration which informs or makes clear (designs in color on manuscripts).

Illusion (Illusionism) - The imitation of visual reality created on the flat surface of the picture plane by the use of perspective, light and dark shading, etc.

Illustration(al) - An art practice, usually commercial in character, which stresses anecdote or story, situation, and subject in preference to serious considerations of aesthetic quality; non-eloquent, non-formal, easily understood, and temporal rather than sustained or universal.

Image - An arresting aspect; a mentally envisioned thing or plan given concrete appearance through the use of art media; the general appearance of a work (en toto).

Implicit(Implied) - Carries an acknowledged meaning but is not expressly stated as such; suggesting the existence of without physical evidence in view. For example: Lines around a shape may be interrupted or incomplete. Still, there is an implication of the shape being fully enclosed with a continuous line.

Impression (Impressionism) - A strong immediate effect produced in the mind by an outward or inward agency. Artists may work in this general sense (as Impressionists) at any time in history. Components and features of a work may be representational of recognizable objects but, use of color, line, texture, etc., may be non-traditional. Detail is subordinated in deference to the artist's intent of giving the "impression" of the object rather than an accurate depiction of it.

Intensity - The saturation or strength of a color determined by the quality of light reflected from it. A vivid color is of high intensity; a dull color of low intensity.

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Intermediate Colors - Any of six customarily recognized standard colors on the color wheel created by the mixture of equal parts of a primary and a secondary color.

Intuitive - Knowing or recognizing by an instinctive sense rather than by the application of exact rules; sensing or feeling something without a specific reason.

J

K

Key Lighting - Refers to intensity of light. Low key refers to diminishing or dark values. High key refers to advancing or lighter values.

Kinesthetic - Producing motion or the sense of movement in a work of art. Kinetic art are those that actually move or have moving parts such as mobiles.

L

Landscape - Work of art that represents or depicts a view of natural inland scenery.

Layering - Most generally a term used by commercial artists and printers. Before sending a design to be commercially printed, colors must be separated not only by hue but, also, by intensity and value. Each of these are called "layers" and are printed separately, in succession, beginning with the lightest value color and finishing with the darkest and, finally black (if used).

Layout - A plan or sketch of a proposed work of art of an advertisement indicating the arrangement and relationship of the design's components.

Light Pattern - The typical relationship of light and dark shapes appearing on a form as a result of its physical character and the kind and direction of light falling upon it.

Line - Path of a moving point, that is, a mark made by a tool or instrument as it is drawn across a surface.

Linear - Consisting of lines or line surface.

Linear Shape - A shape that has the appearance of a line, such as string, tree branches, or cables on a bridge.

Local Color - A tone which takes its color from the nature of the actual object portrayed (green grass, sky blue, etc.)

Local Value - The characteristic tone quality of an area or surface which is determined by its particular pigmentation. Example: a shape painted with gray pigment will reflect only a certain amount of light even when that light strikes it directly.

M

Masterpiece - A term used to denote excellence at a high level, the best of an artist or craftsman.

Mass - The effect and degree of bulk, density and weight of matter in space.

Matte - Dull, non-reflective surface.

Medium(Media) - The vehicle or liquid which a pigment is mixed. In a more general sense, the substance, material, or agency through which the artist expresses his/her idea, such as stone, metal, pigments, enamel, silver, screenprints, etc.

Metamorphosis - A complete change in form, structure and/or substance. In art, a metamorphosis would typically show the original object(s), then each of the transitional stages and finally the completed configuration once metamorphosis has been completed. An example used in graphic, computer generated art would be the changes in one face to another in extremely smooth transition as used in the razor blade commercial.

Metaphors - The application of a word or phrase to an object or concept reflected in an art work, that it does not literally denote in order to suggest comparison with another object or concept.

Mixed Media - The use of various media in one composition.

Mobile - An art construction or piece of sculpture usually abstract in nature which has the qualities of fluidity, movement, and versatility in response to external stimuli.

Modeling - In drawing or painting, gradations of light and shade reflected from the surface of matter in space or the illusion of such gradations on a two-dimensional surface. In sculpting, modeling refers to manipulation of the media to conform to the contour, mass and form the artist is striving for.

Moments of Force (DYNAMICS) - Direction(s) and degree(s) of energy implied by art elements in specific pictorial situations; amounts of visual thrust produced by such matters as dimension, placement and accent.

Monochromatic - A color scheme using one color with a multitude of its tints and shades.

Monoprint - A type of print or engraving that can reproduce only one copy.

Mood - A type of emotional tone, quality of feeling depicted in works of art.

Motif - Distinctive design or figure that is developed and recurs in variation throughout an art work as the dominant idea.

Movement - An illusion of motion created by deliberate placement and configuration of compositional components.

Mural - A wall painting or drawing which usually tells a story through a sequence or in episodic arrangement.

N

Narrative(Art) - Art work which is primarily concerned with the telling of stories and where the stories are more important than the method of its execution or any other aesthetic consideration.

Naturalism - An approach to art in which all forms used by the artist are essentially descriptive representations of things visually experienced. True naturalism contains no interpretation introduced by the artist for expressive purposes.

Negative - The empty or unused space in a composition.

Neutralized Color - A color which has been "grayed" or reduced in its intensity by mixture with a neutral or a complementary color.

Neutrals - Tones which do not reflect any single wavelength of light.

Nonobjective - An approach to art in which the visual signs are entirely imaginative and do not derive from anything ever seen by the artist. The shapes, their organization, and treatment by the artist are entirely personalized and consequently not associated by the observer with any previously experienced form.

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O

Objective - An impersonal statement of observed facts. In art, the exact rendering by the artist of surface characteristics without alteration or interpretation of the visual image.

Objective Color - (See Local Color)

Oblique - The axis not perpendicular nor parallel to the base; angular.

Opaque - A surface that cannot be penetrated by rays of light. Opaque color or paint, such as tempera, completely covers any image that may lie beneath it.

Optical Perception - A way of seeing in which the mind seems to have no other function than the natural one of providing the physical sensation of recognition by sight.

Optical Vibration - The illusion of vibration or movements created by the artist in his/her works.

Organic - Of and relating to living entities (plants and animals). In art, the term is generally used to distinguish between geometric and non-geometric forms and shapes. Synonym: amorphous.

Organizational Control - Specific or planned relationships of the art elements in pictorial space.

Organizational Principles - (See Principles of Design)

Orthographic Projection - Series of drawing which delineate front, side and top views plus the object in isometric perspective as a plan to refer to before initiating a project. Example: Carving a 3D object from bulk materials, i.e., wood, stone, etc. would require sketches from multiple views.

Overlapping - A method of creating an illusion of spatial depth by covering part of one object with part of another. The object partially covered will appear to be farther in distance from the viewer.

P

Parallel - Two lines running the same direction always the same distance apart at any given point.

Pattern - A decorative design using a repeated motif.

Perception - The act of taking notice; recognition of an object, quality, or idea through the use of the physical and/or mental faculties.

Performance - An act of working, progressing toward an end or goal; visual evidence of execution or accomplishment of work, acts, feats, etc. This term can be applied in some instances to the product resulting from the steps taken during the completion of the task. It is typically the performance, the act or working, that is one of the primary focuses in assessment of student progress.

Perpendicular - Lines intersecting at a 90 degree angle.

Perspective - 1) A mechanical system of creating the illusion of three-dimensionality in space on a two-dimensional surface. Linear perspective primarily employs only line to achieve the effect: lines which appear to all recede to one, two or three specific points. Aerial or atmospheric perspective use values and color modifications to suggest the effect of space and depth.
2) Viewpoint or opinion.

Pictorial Area - The area within which the design exists; generally of measurable dimensions and bounded by a mat, frame or lines.

Picture Plane - The actual flat surface on which the artist executes his/her pictorial image.

Pigments - Coloring matter or substances used by artists to create the effect of color on a surface.

Plane - A shape which is essentially two-dimensional in nature but, whose relationships with other shapes may give an illusion of a third dimension. Technically, a plane is theoretical only, having only width and length but no depth or thickness.

Planographic - Printed from a flat surface such as a metal plate.

Plastic - Refers to the workability of a material such as clay. The state where bending and manipulation of the material will not create cracking or tearing when handled. Also refers to an illusion that may be created in art work such as in Dali's *The Persistence of Memory* where objects seem to be fluid, melted or "plastic".

Polychrome - A surface enhanced with applied a variety of colors; "poly" means multiple.

Portrait - A pictorial representation of a person.

Positive - Areas in a composition that have definite form and shape; space occupied by objects.

Posterization - An image broken down into gradations of tone that can be printed separately. The number of tones (layers) chosen and/or whether to print each in black/white or color is left to the artist's discretion.

Primary Colors - Three colors in the spectrum which cannot be produced by mixing any other combination of colors. The primary colors are red, blue and yellow.

Primitive Art - The art of people with a tribal, social order or a Neolithic stage of culture, characterized by a heightened emphasis on form and a mysterious but vehement expression and content. A secondary meaning is found in the work of artists such as Henry Rousseau and Grandma Moses which show a naivete' of expression and form closely related to the untrained but often sensitive forms of folk art.

Principles of Design (Principles of Organization) - Fundamental aspects artists adhere to effect sound, meaningful works of art. Principles are serve not only as guidance to create art work but also should be in evidence to various degrees in all art work. The Principles of Design (Organization are: harmony, variety, rhythm, repetition, contrast, balance, movement, proportion, dominance, space, unity.

Print - A work of art that is only one of an identical, mass-produced series. A product of one of several multiple-product processes such as etching, engraving, lithography, linoleum, woodcut, photographic projection, etc.

Processes - Sequential steps taken in problem solving (either convergently or divergently). Series of steps followed in manipulation of tools and media to complete a work of art. For example: the subtractive process in carving an object from wood or stone; the steps followed from conceptualizating an idea through and including creation of a screened print in serigraphy.

Proportion - The comparison of elements one to another in terms of their properties of size, quantity, or degree of emphasis.

Q

R

Radial - Having compositional components arranged like spokes of a wheel or rays eminating from the sun.

Radial Balance - Two or more identical forces distributed around a center point to create a repetitive equilibrium; rotating forces which create a visual circular movement.

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Realism - A form of expression which retains the basic impression of visual reality but deviates only enough to relate and interpret universal meanings underneath surface appearances.

Rectilinear Shape - A shape which may be regular or irregular in character but is basically composed of straight lines.

Reflection - Return of light, images or sound waves rebounding from a surface.

Relief(Sculptural) - Partial projection from a main mass, the degree of which determining the type of relief. Low projections are low or "bas" relief, deeper projections are high relief. Limited three-dimensional masses bound to a parent material.

Repetition - The use of the same visual element a number of times in the same composition which may create any number of by product effects such as harmony, unity, dominance and/or patterns.

Representational - Made to look like the real thing or to create an illusion of the actual object or scene.

Reproduction - Pictures made by photo-mechanical processes which are copies taken from prints of the original or from the original art work itself.

Resolution - High and low, referring to the intensity of detail in computer graphics and/or photographic image.

Reverse Image - A mirror effect. Example: The left side of a person's face is essentially a mirror image of his/her right side.

Rhythm - A continuance or flow which is accomplished by repetition of regulated visual units. The use of measured accents.

Romanticism - A philosophical attitude toward life which may occur at any time. In art, the romantic form is characterized by an experimental point of view which extols spontaneity of expression, intuitive imagination, and a picturesque rather than a carefully organized rational approach.

Rubbings - Frottage. Reproduction of an incised or sculptured surface made by laying paper upon it and rubbing with some marking substance.

S

Saturation - The highest possible intensity of a color.

Scale - The relationship of sizes.

Schema - As children begin to identify objects and incorporate them into their art works, they will mentally develop a plan to draw or construct any given item to look the same from work to work, constructed or drawn in the same manner and with the same sequence of steps. This then becomes their "scheme" to solve similar probems from challenge to challenge. In other applications, an artist's typical approach to applying color and the customary array of pigments he/she employs become that artist's characteristic color schema.

Scheme - A color arrangement (as in color scheme); the colors used in a particular work.

Sculpture - A three-dimensional work of art made of various materials, characterized by always having three dimensions (form) to the products, length, height and depth.

Seascape - A picture representing a scene of large bodies of water such as lakes, oceans,etc.

Secondary Colors - Those colors mixed from equal amounts of any two primary colors, namely green, violet, and orange.

Sensory - Of and relating to the five primary human senses (hearing, sight, touch, smell,taste). It is from these sensory abilities that we experience all aspects of living including responses to art work and our enviroment. Practice in using these senses helps hone our ability to perceive more and more stimuli which facilitates people becoming more creative and productive.

Shade - Effect produced by adding black to a color.

Shading - A gradual change from light to dark tonality.

Shape - An area having a specific character defined by an outline, or by a contrast in color, value, or texture with the surrounding area.

Simile - Figure of speech where two or more unlike objects are compared. Example: "She is like a rose". In art, it is similar to metaphorical statements. An artist's message through the use of color, line or selection of objects depicted, etc., may evoke comparisons to other events and objects not apparent in the composition. Another means to produce similes would include incorporation of two or more seemingly unrelated objects into a composition when, viewed on the whole, combine to evoke a meaningful comparison to or message about something not depicted in the composition.

Space - 1) The interval between pre-established points. 2) Measurable distances. 3) Denoting time or duration.
Space can be defined from many different perspectives depending upon the context within which it is used. Some examples include:
Two-dimensional - an extent (surface) possessing measurement as to length and breadth but lacking depth.
Three-dimensional - Possessing thickness or depth as well as height and width.
Four-dimensional - Possessing time as well as height, width and depth.
Decorative - Possessing only length and width.
Plastic - Involving length, breadth, thickness and suggests fluidity and movement.
Infinite - A pictorial concept in which the illusion of space has the quality of endlessness found in the natural environment. The mat or frame has the quality of a window through which one can see the endless recession of forms into space.

Spectrum - The band of colors resulting when a beam of light is broken up into its component wavelengths or hues.

Static - Motionless; having no sense of or giving no indication of movement and life; stationary.

Still Life - An arrangement of static objects, usually on a tabletop, that serves as the subject matter for a work of art.

Structure - Organization, composition; formal organization of concepts and/or components of a work of art. Also refers to the organization of the aspects and sequence of information and tasks to be completed during a course of study usually based on fundamental elements and principles of art and other essential concepts which are basic to success in art education.

Stylization - Design according to a style or pattern rather than according to the realistic duplication of the subject matter.

Subjective - Personal, indvidual attitude or bias through which the artist feels free to change or modify natural visual characteristics. The artist is free to emphasize the emotional feelings aroused in him/her by the characteristics of the subject matter.

Subjective Colors - Tones which are chosen by the artist without regard to the "real" color of the object.

Surrealism - A style of artistic expression which emphasizes fantasy and whose subjects are usually the experiences revealed by the sub-conscious mind.

Symbol (Symbolism) - Representation of a quality or situation through the use of an intermediate agent; the word is not the object itself but, a "sign" of the object. Example: an owl represents wisdom. Symbolism refers to an act of either using or perceiving symbols in works of art, actual or imagined.

Symmetrical Balance - A form of balance achieved by the use of identical compositional units on either side of a vertical axis within the confining pictorial space.

Symmetry - Correspondence in size, shape, and relative position of the parts that are on opposite sides of a dividing line or median plane.

Synthesis - The combining of various elements, separate materials and/or abstract entities into a single, unified, meaningful whole.

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T

Tactile - Refers to the sense of touch.

Technique - The manner and skill with which the artist employs his/her tools and materials to achieve a predetermined expressive effect. The ways in which the use of media and tools can have an effect on the aesthetic quality of the artist's total concept.

Technology - A global term which in recent times has generally referred to the use of computers to generate graphic designs. In a broader sense, technology includes the use of any electrically powered or mechanized tool, device or machine which facilitates ease of techniques and/or reduces time involved in completion of a task or project.

Tension (Pictorial) - Dynamic interrelationships of force as manifested by the moments of force inherent in art elements; semi-architectural stresses affecting balance.

Tertiary - A mixture of two secondary colors such as orange and violet. In commercial colors such as tempers, this usually produces a muddy color. In theory, however, it produces a cross between the two secondaries.

Texture - The surface feel of an object or the representation of surface character. Texture is the actual and "visual feel" of surface areas as they are arranged and altered by man or nature.

Actual - A surface which stimulates a tactile response when actually touched.

Simulated - A representation of an actual texture created by a careful copying of the light and dark patterns characteristic of its surface.

Invented - Two-dimensional patterns sometimes derived from actual textures, frequently varied to fit pictorial needs, and often freely created without reference to reality.

Three-dimensional - Pertaining to any object that possesses all three dimensions - length, width and depth.

Tint - The lighter color value; a hue plus white.

Tonality - An orderly planning in terms of selection and arrangement of color schemes or color combinations. It would concern itself not only with hue but, also, with value and intensity relationships.

Tone - The character of color or valueof a surface determined by the amount or quality of light reflected from it. The kind of light reflected from it may be determined by the character of the media which has been applied to the surface.

Traditional (Conventional) - Customary; an accepted manner of proceeding through a process or task; typical and time proven ways of effecting a desired result.

Translucent - A coating on a surface (watercolor, for example) or a surface that only partially admits light to pass through. Some of the light is reflected back to the viewer while the remainder passes through the coating or surface. Images behind the translucent surface can be seen but details are obscured, sometimes beyond the point of recognition; semi-opaque.

Transparent - A coating on a surface or a surface which allows light to pass through permitting a clear view of images or objects beyond.

Two-dimensional - Theoretical; pertaining to an entity that has only two of the three dimensions, lenght and width.

U

Unity - The whole or total effect of a work of art which results from the combination of all of its component parts in harmony which each other.

Utilitarian - Functional; produced to serve some purpose beyond merely decorative.

V

Value - The total effect of the relationships of light and dark given to areas within the pictorial field. The tone quality of lightness or darkness given to a surface or an area by the amount of light reflected from it. The characteristic of a color in terms of lightness and darkness.

Variety - The use of opposing, contrasting, changing, elaborating or diversifying elements in a composition to add individualism and interest. It is often regarded as the counterweight of harmony in works of art.

Vehicle - The liquid (such as linseed oil or water) which prepared pigments are mixed with to make them less stiff and more workable.

Vertical - A line or plane perpendicular to the horizon line.

Visual Balance - An arrangement that visually or psychologically appears to be in equilibrium.

Visual Field - All that can be seen without turning one's head including all within peripheral vision.

Visual Perception - What one perceives visually or the concepts one develops as a result of what he/she sees determine the extent of one's perception.

Visual Reality - The objective (insofar as that is possible) optical image; obvious appearances; naturalism in the sense of the physically observed.

Visual Rhythm - An arrangement that appears to lead the eye from one part to another in a rhythmical or orderly manner.

Volume (Mass) - Volume refers to the space an object or form occupies (or has within it) and mass refers to its weight or appearance of weight.

W

Warm Colors - Colors usually associated with heat, i.e., fire, sun, such as yellow, orange, red, etc.

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Kansas Alliance for Arts Education Meeting Special Needs in Arts Education

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Kansas State Board of Education
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Notes

Strategic Directions for Kansas Education

The Kansas State Board of Education is charged with the general supervision of public education and other educational interests in the state. While clearly acknowledging the role and importance of local control, the State Board of Education has the responsibility to provide direction and leadership for the structuring of all state educational institutions under its jurisdiction.

The beginning place for determining the mission for the Kansas State Board of Education is the assumption that all Kansas citizens must be involved in their own learning and the learning of others. It is the combined effort of family, school, and community that makes possible the development of a high quality of life. It is the parent who is the first "teacher" of children. As we grow older, we learn that the school, the workplace, and the community support our lifelong learning and our training and retraining. The Board recognizes the responsibility it holds for Kansas educational systems and promoting quality education programs. The mission for Kansas education is:

To prepare each person with the living, learning, and working skills and values necessary for caring, productive, and fulfilling participation in our evolving, global society.

We believe that the strategic directions for the structuring of Kansas education must be organized to:

- create learning communities
- support families and young children through quality early childhood programs for all children
- strengthen parental involvement in schools and communities
- implement results-oriented curriculum and instruction which focus on learner outcomes
- provide safe, nurturing, and technologically-advanced learning environments which meet the needs of all diverse groups
- strengthen involvement of business and industry in education
- provide quality staff and organizational development

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